

PUBLIC LIBRARY

JUN 8 - 1926

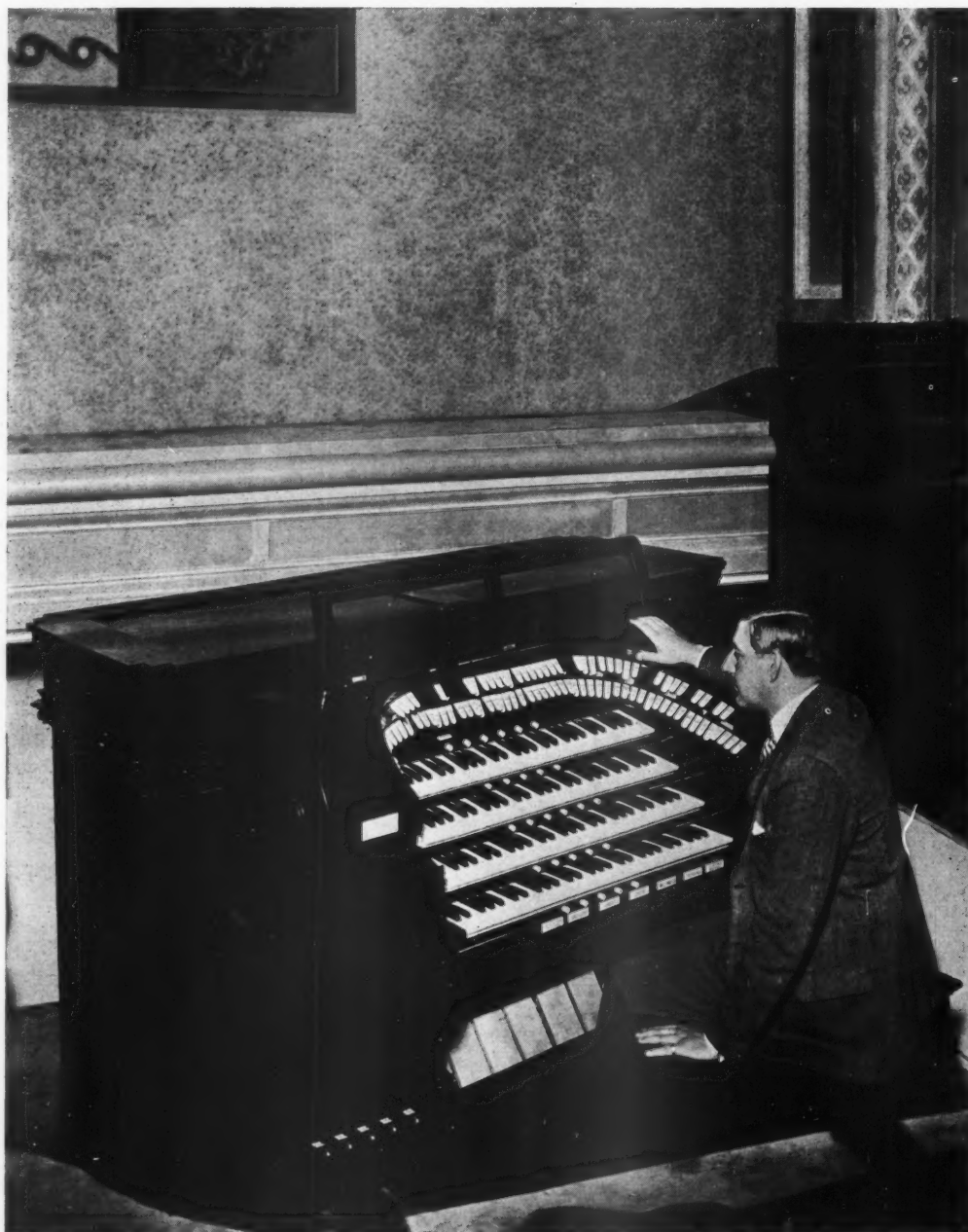
DETROIT

The AMERICAN ORGANIST



JUNE 1926
Vol. 9 - No. 6

25c a copy
\$2.00 a year



MR. CHARLES M. COURBOIN
AT THE HILLGREEN-LANE ORGAN IN
SOUTHERN METHODIST UNIVERSITY
DALLAS, TEXAS

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	N L

If none of these three symbols appears after the check number of words this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. STRINE, FIRST VICE-PRESIDENT

The time shown in this date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	N L

If none of these three symbols appears after the check number of words this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

Received at 621 Madison Ave., New York

4N FNI 171 NL 1/60 LOSANGELES CALIF MAY 2 1926

ROBERT P ELLIOTT CORPN 665 5 AVENUE NEW YORK NY

CAREWELTE MIGNON WITH THREE GLORIOUS NIGHTS AND CLUB CASA DELMAR OFFICIALLY OPENED TODAY I GAVE THE FIRST OF THE DAILY RECITALS ON THE WELTE STOP THE CLUBS LOUNGE AND DINING ROOM WERE FILLED TO CAPACITY THIS AFTERNOON FOR THE EVENT AND EVERYONE PROCLAIMED THE ORGAN A PERFECT GEM IF IT IS THE KIND OF ORGAN YOU INTEND TO TURN OUT THEN THE HOUSE OF WELTE IS ASSURED OF AND JUSTLY ENTITLED TO ALL THE SUCCESS IN THE WORLD TO TRULY APPRECIATE THE TONE VALUE OF THIS INSTRUMENT YOU MUST HEAR IT PLAYED IN THE LOUNGE OF CLUB CASA DELMAR I DOUBT IF YOU FULLY REALIZE THE BEAUTY OR YOUR OWN WORK TO HAVE HEARD THE PRAISES SUNG WOULD HAVE BEEN A TREAT TO YOUR EARS AND I CAN ASSURE YOU THAT THE HARTERS THE BOARD OF GOVERNORS AND EVERYONE OF OUR MEMBERS AS WELL AS MYSELF ARE HILARIOUSLY HAPPY AND ONE HUNDRED PERCENT PLEASSED WITH YOUR STRADIVARIUS MODEL OF ORGAN CREATION STOP CONGRATULATIONS TO YOU AND G W AND YOUR ASSOCIATES LETTER FOLLOWS

JULIUS K JOHNSON
647A

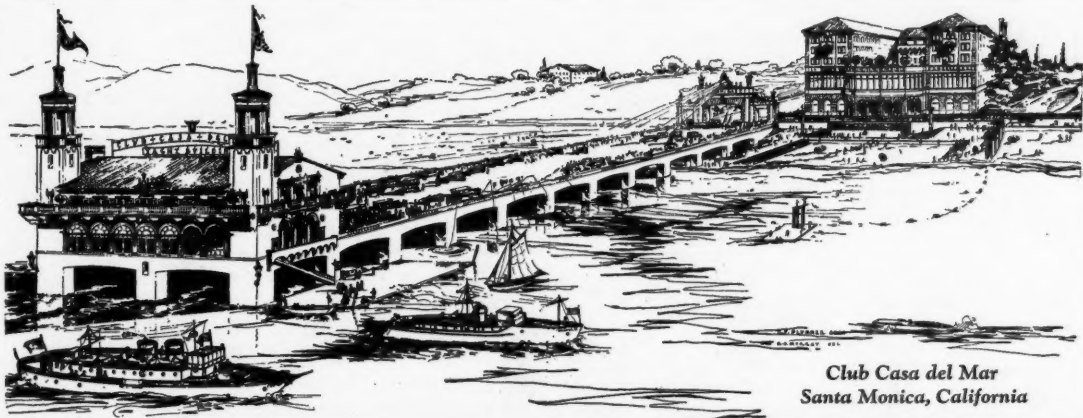
Another WELTE Triumph



This Orchestral Unit is one of the dozen Welte organs sold by Barker Bros., Los Angeles, this year, and it will be played for members and guests by Julius K. Johnson, organist and musical director of this luxurious new Club.

WELTE-MIGNON CORPORATION

665 FIFTH AVENUE, NEW YORK



Club Casa del Mar
Santa Monica, California

Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

CLIFFORD DEMAREST: AN EVENING MEDITATION, a 4-page melody in E which has all the elements of musicianly music and adds inspiration to a good degree in the bargain. Illustration 364 shows the chief melody and its accompaniment.



ing secondary melody in the left hand. This mood is used for the first section, and enlarged and enlivened for the third; the contrast section is a playful bit of music calling for a good sense of registration and color; a modern organ and an organist free of traditional bondage will make the piece fit for concert use as well as church. It is recommended to all such. (Ditson 1918, 60c)

ROLAND DIGGLE: SERENADE ROMANTIQUE, four pages built on the intentionally enigmatic G-A-C-E (is it Grace?) theme but somewhat more musical than most such efforts are. Illustration 1314 tells the story and gives a true taste



of the music. It makes an attractive bit of music for the first and third sections, relieved by a contrast section where a basso ostinato is resorted to; this contrast section requires considerable care in playing, so that the three themes that are moving simultaneously shall reach the hearer as three themes, not one mess. It is structurally good; musically so, only so far as the player does his share. The piece is fairly easy and worth adding to the repertoire of every church organist. (Fischer 1926, 50c)

HERMAN GROTE: SELECTED ORGAN PRELUDES, 16 pages, 16 pieces, in the nature of mild and easy variations on "tunes from the Lutheran hymnal", the sort of thing every professional organist is doing every Sunday in church. The present selections are not for organ but for harmonium, two-staves only. (Published by the Composer, 1925)

T. TERTIUS NOBLE: CHORAL PRELUDE ON DUNDEE, a musicianly bit of improvisation of the kind the church organist is creating for his congregation every Sunday morning and evening—that is, if he is trying to maintain the true church spirit for his services. The present number is easy to play and can well serve as an example of how to practise improvisation in a musicianly way. (Schmidt 1926, 45c)

T. TERTIUS NOBLE: CHORAL PRELUDE ON PICARDY, a 4-page improvisation on a hymntune, for church use; easy to play, and effective in uniting the organ music to the church service. Wouldn't it be a good idea to improvise in this manner after each prelude so as to lead directly into church idioms? (Schmidt 1926, 45c)

THEODORE SAUL: PARAPHRASE ON GOTTSCHALK THEME, ten pages of very beautiful music of the kind that interests the average republican and democrat most; yet there is good enough writing to interest even the ultra-uppish musician. It is aimed manifestly at the public,

not the musician; Gottschalk's **LAST HOPE** is the theme, but the paraphraser has entirely avoided the idiomatic piano twiddlings of the piano version's right hand, in favor of other ornamentation that does fit the organ. It is not easy to play but is worth what little effort it does require. A dignified recitalist will hardly use it on his program for the Guild, but it is worth using in every church at least once a year, and perhaps oftener. The Gottschalk theme is treated somewhat in variation manner with everything aimed at musical rather than musicianly interest. (Ditson 1920, 75c)

THE ROTUNDA: The second number of this most creditable house organ published by Henry Willis & Sons of London for the exclusive interests of Henry Willis & Sons is dated March and April and is a most welcome journal. Manifestly it must contain everything good for the Willis organ and nothing very good for any other, which is perfectly legitimate and proper, though it is such a fine publication otherwise that we are almost forced to forget that it is, after all, only a house organ and not a magazine. D. Batigan-Verne is the editor. We can hardly say much more in its credit. It sells for two shillings and carries so much interesting personal matter in addition to its materials on Willis organs, that serious organists in the English-speaking world ought to subscribe for it, even if it does seem to reverse matters when a booster asks the public to pay to see him boost himself. Just as a builder is anxious first to protect the honor and honesty of the building industry, so also the publisher is anxious to protect the honesty of the publishing industry, and our feelings are divided about equally between joy at seeing such a creditable publication, and keen sorrow that a builder will use such a medium instead of the legitimate advertising pages of such publications as are already open to him in his own country—namely The Organ, and Musical Opinion. This latter course is acknowledgedly the more open and competitive method of advertising, and in the long run will contribute most to the industry in general and the builder in particular. What would the builders think if the publishers of The Organ and Musical Opinion were to organize an organ-building business and turn the powers of the press to the job of making money in organ building? Just the same, we like The Rotunda immensely—but we do not like the idea in the least. Each to his own field, if competition is to survive and the press trusted for unbiased and free speech.

Church Music

Prepared with Special Consideration to the
Requirements of the Average Chorus
and the Quartet Choir

AN ILLUSTRATED GUIDE FOR PURCHASERS

CONHURST: "BE THOU OUR ALL IN ALL", Mascagni's *Intermezzo* arranged by Mr. Conhurst for chorus or quartet. Shocking, perhaps, yet the *Intermezzo* mood is quite churchly and certainly will be popular with every congregation; besides, it is easy for any chorus. (Presser 1925, 10c)

FRED H. HUNTLEY: "SWING LOW SWEET CHARIOT", 5-page arrangement of the Negro Spiritual for mixed chorus, unaccompanied. It is nicely arranged and very effective; choirmasters can use it for excellent training materials at rehearsal, and then make a hit with it at a concert. (Schirmer 1925, 12c)

FRED. H. HUNTLEY: "OL' GRAY ROBE", 6-page men's chorus number, very easy to do, very effective, a Negro Spiritual worth using for a choir concert. (Schirmer 1925, 12c)

Baldwin Wallace Conservatory of Music

Announces the second

Summer Organ Master Class

Under the direction of

Albert Riemenschneider

Five weeks—June 28 to July 30, 1926

Class Sessions and Private Lessons

Works to be considered in the class sessions as follows:

Charles M. Widor	10 organ symphonies (unanimously requested by last summer's class)
Charles M. Widor	Bach's Memento
Cesar Franck	The Organ Works
J. S. Bach	Master Preludes and Fugues (Schirmer Ed. Vol. IV)

A few more earnest organ students will be accepted for the class.

For further information apply to Emily L. Stretch, Secy., Berea, Ohio.

AMERICAN CONSERVATORY OF MUSIC

JOHN J. HATTSTAEDT, President

School of Theatre Organ Playing

FRANK VAN DUSEN, A.A.G.O., Director

Announcing SPECIAL SUMMER COURSE OF SIX WEEKS June 28th to August 7th

Pupils have advantages of lessons and practice before the Screen in the School's Little Motion Picture Theatre.

Special attention to Theatre Repertoire including Classic—Popular—Jazz.

The School is equipped with Little Motion Picture Theatre and ten practice organs of modern theatre type.

Lesson 1st Week—Preparatory Work for Screen Playing

" 2nd " —Playing of News Weekly

" 3rd " —Playing of Feature

" 4th " —Playing of Feature

" 5th " —Playing of Comedy and Cartoon "tricks"

" 6th " —Playing of Pathe Review

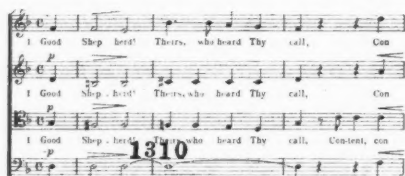
Send for
Special Circular

Address: Secretary, American Conservatory
521 Kimball Hall, Chicago

CYRIL JENKINS: "ABIDE WITH ME", 7-page anthem for chorus with soprano solo and obligato, interesting and musical, and worth using wherever a setting of this text is desired. Rather pretentious and calling for a chorus that can do a fairly good job of it. Get a copy for examination. (Fischer 1925, 15c)

CHARLES FONTEYN MANNEY: "GIVING TO GOD", 7-page anthem for chorus or quartet founded on a tuneful motive that is nicely handled and ought to appeal to the average choir and congregation; not difficult, with a good text not often set to music; we recommend it. (Ditson 1925, 12c)

H. ALEXANDER MATTHEWS: "BEYOND LIFE'S EVENING STAR", 8 pages for chorus or quartet, unaccompanied; illustration 1310 shows the opening measures.



Opening in minor mood, it soon changes to major, and remains major for the most part; it makes smooth, melodious, interesting music, not difficult; unaccompanied singing will improve every choir. We recommend it to all choirs. (Ditson 1925, 12c)

CHARLES H. MORSE: "O LAMB OF GOD", three pages for quartet or chorus, very serious and churchly in mood, not at all difficult for quartets. There is something different about it, which a good choirmaster may perhaps take note of: get an examination copy. (Schmidt 1923, 10c)

GEORGE B. NEVIN: "INTO THE WOODS MY MASTER WENT", 5 pages for unaccompanied chorus or quartet, one of the best anthems by Mr. Nevin; available for mixed chorus, and for men's chorus. There is a fine combination



of musicalness and musicianliness, with a great many opportunities for effective interpretation; it makes a reverent, beautifully done bit of church music that ought to be in every repertoire. Illustration 1311 shows the opening measures. (Ditson 1926, 12c)

THE ORGANIST: A bimonthly of about thirty pages of music of a practical sort for harmonium, or harmonium with pedal clavier, or, for organists in the smaller churches, for organ on short score with the Pedal and lefthand parts sharing the same staff. Each book contains about a dozen pieces, all aimed at the simple and melodious; the styles vary but there are no difficulties introduced. For professional organists the publication carries no interest whatever; but for pianists who somehow or other must do duty as organists to the smaller country churches, it is a different story, and a bimonthly collection of this character is exactly what such persons need, and what their congregations can enjoy. It may be sad, but it is true; music for music's sake never enters the thought of the village church; nothing counts there but the church service. These little-church organists require tuneful and easy pieces; to them we recommend this publication without hesitation. There is nothing cheap, nothing jazzy; it is safe and sane and correct music for those for whom it is published. (Lorenz, 50c a copy, \$2.00 a year for six copies)

CHARLES S. NORRIS: "LORD GOD OF ISRAEL", eight pages for chorus choirs, with special effects even including the use of the distant choir and the congregation. It opens with the hymn-tune (and text) "Angel voices ever singing", and closes with the same; in the first case a distant choir sings it, in the latter the congregation is supposed to. The main body of the work is rather futuristic in aim, furnishing materials that need careful attention and ought to be keenly interesting to both choir and congregation. Structurally it is a good piece of work and there is enough musical interest to carry it across. (Ditson 1926, 12c)

CHOIR HERALD: a monthly publication carrying music for the average volunteer choir, all of which is tuneful and easy, and exactly suited to the needs of the average chorus; buying music by the subscription plan thus insures a constantly new supply of music—which is important for its effect in maintaining interest—and gives the church the advantage of a very low cost. Some of the music is in short score, some in open; now and then there are numbers that are well worth the cost of the whole issue. Get a few sample copies for inspection. (Lorenz, \$1.25 yearly)

VOLUNTEER CHOIR: "a monthly publication devoted to the interest of untrained choirs, every issue containing six or more numbers of very easy grade." The music of this publication is easier and of more popular character than the other Lorenz monthly, and is suitable for Sunday Schools and junior choirs; it is all aimed at the tuneful and rhythmic, to foster the interest of the young singers, and lead to ultimately better things. Get copies for examination; it will be the most convenient way to stock a library for the junior choir. (Lorenz, \$1.00 yearly)



Jazz and Sugary Things To Entice Gentle Public and All FINE FOR PHOTOPLAYERS

LEWIS-WHITING-SIMON: "SWEET CHILD", 4-4 rhythm of a good sort, with pretty melody and rhythmic swing; can be used for light and fanciful effects apart from its text. (Remick)

KAHN-FIORITO: "SOMEONE TO LOVE", 3-4 rhythm of the blues variety, but rather effective; can be used for any of the quieter scenes, solemn or gay. (Remick)

KAHN-FIORITO: "I WANT SOMEBODY TO CHEER ME UP", 4-4 rhythm of the ordinary variety, yet good for a filler, when theater audiences don't want anything serious in music. (Remick)

KAHN-FIORITO: "DRIFTING APART", 4-4 rhythm of a good variety, jazzy and of the right mood for theater use; good for any sort of scene or mood, as it is not very definite in its own spirit. (Remick)

FRIEND-SANTLY: "TAMiami TRAIL", 4-4 rhythm, with good enough tune to help a dull picture across the screen; indefinite in character so that it will fit any average mood. (Remick)

PIANTADOSI: "PAL OF MY CRADLE DAYS", a tested and proved waltz that will do for mother scenes; everybody knows it. (Feist)

FIORTIO: "ALONE AT LAST", 4-4 rhythm of slightly plaintive mood, pretty for a great variety of scenes. (Berlin)

BAER: "LET ME LINGER LONGER", 4-4 rhythm of very pretty tunefulness, suitable for any variety of scenes; quite worth having. (Feist)

FIORTIO: "WHEN I DREAM OF THE LAST WALTZ WITH YOU", 3-4 melody of rather pretty qualities, effective for scenes of quiet beauty. (Feist)

June 1926, Vol. 9, No. 6

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. Editor
LATHAM TRUE, Mus. Doc. Associate Editor

Editorials and Articles

WEINGARTEN MONASTERY, from Dom Bedos	COVER
SCOTTISH RITE CATHEDRAL, BUFFALO	FRONTISPIECE
THIS AND THAT— (171)	EDITORIALS
BACH AND HANDEL (173)	ALANSON WELLER
DYNAMITE—NO TAFFEY (174)	ERNEST H. SHEPPARD
SERMONETTE (175)	JOHN H. DUDDY

The Church

MR. DUNHAM'S DEPARTMENT	
CALENDAR SUGGESTIONS	176
EDITORIALLY	176
GENERAL DEPARTMENT	
CATHOLIC COLUMN	177
HYMNS	177
REPERTOIRE AND REVIEW	167

Photoplaying

CRITIQUES:	
CHICAGO ORPHEUM	181
HERE AND THERE	182
RIALTO-RIVOLI	182
CURRENT JAZZ DIGEST	168
WHY DO WE?	179

Notes and Reviews

ASSOCIATION NEWS	188	ORGANS: BUFFALO CONSISTORY	185
L.A.T.C.O.	189	HARMONIC ORGAN	186
S.T.O.	190	FONTAINEBLEAU	186
W.O.P.C.	188	PERSONALS: MR. SCHOLIN	188
BACH'S LITURGICAL YEAR	187	PARIS NOTES	186
BUILDERS	188	RECITAL PROGRAMS	183
CHURCH NOTES	188	REPERTOIRE AND REVIEW	167
CONSERVATORY NEWS	187	REPRESENTATIVES' REPORTS	190
CRITIQUES: MR. HOLLINS	183		

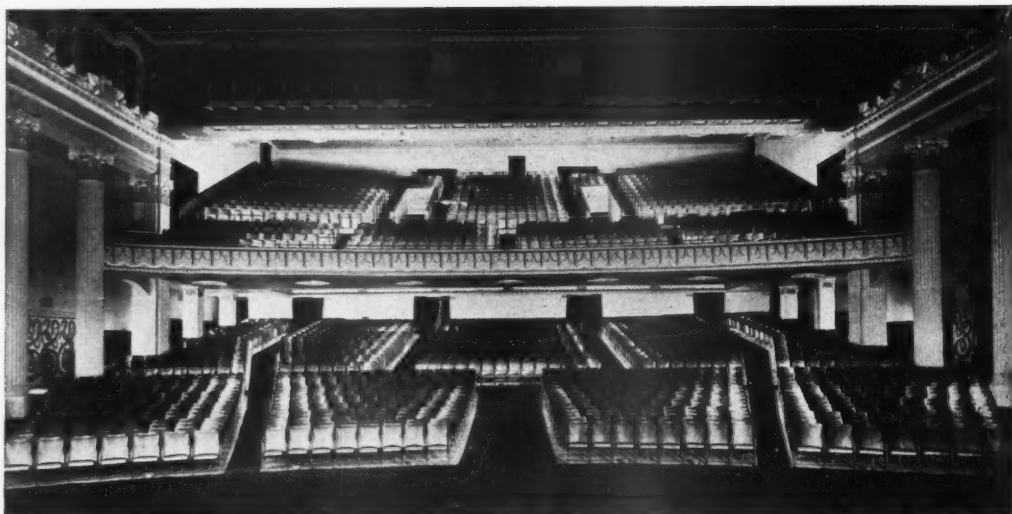
THE CONSULTING EDITORIAL STAFF

MR. WILLIAM H. BARNES	<i>The Organ</i>
DR. ROLAND DIGGLE	<i>Foreign Publications</i>
MR. ROWLAND W. DUNHAM	<i>Church Music</i>
MR. WILLIAM A. GOLDSWORTHY	<i>Recital Programs</i>
MR. FREDERICK W. GOODRICH	<i>Catholic Music</i>
MR. EDWIN H. KANZELMYER	<i>Photoplaying</i>
MISS ELIZABETH VAN FLEET VOSSELLER	<i>Children's Choirs</i>

Copyright 1926 by Organ Interests Inc.

PRINTED BY THE OVERBROOK PRESS, HIGHLAND, N. Y.

Address all communications to . . . 467 City Hall Station, New York, N. Y.



SCOTTISH RITE CATHEDRAL, BUFFALO, N. Y.

The organ, built by the Estey Organ Company, described in this issue of *THE AMERICAN ORGANIST*, will be used by the American Guild of Organists meeting in national convention in Buffalo this month.

The AMERICAN ORGANIST

Vol. 9

JUNE 1926

No. 6

Editorial Reflections

This and That



LIFE IS A MIXTURE, made up of little things no one of which is really very important, every one of which is quite important, many of which are contradictory, only one of which kills a man and ends it all. What we think of the other fellow is reflected in what we do to him. Some builders will erect a great organ and be courtesy personified in their efforts to interest the profession; others will build one and let the profession go to thunder. Being ignored is never complimentary.

One man says our recital programs must be popularized and the other says we are degrading our art and ourselves. He who takes a middle ground is undoubtedly safest. Yet Mr. Albert Riemenschneider is giving the stiffest programs of his life in Baldwin-Wallace to audiences larger than ever, while Mr. Henry F. Seibert is out in the cold world of competition where his problems are too complicated for set rules made by Editors or professions or school-marms and his popularized programs have made the passing season his greatest; what are we going to do about it?

Generations built stop-knobs and they are pretty. Then someone made stop-tongues, and someone else made an ellipse, and the combination was cheerful and easy until Estey made luminous stop-touches and Balbiani made something new that Mr. Losh says was already old in Garden City Cathedral; so now where are we? The Navy and a few others sent an airplane across the Pole and Life cartooned summer excursions and igloos to let next week.

Mr. Ernest H. Sheppard commits suicide by telling the truth with points in today's issue and Mr. John H. Duddy preaches endurance more beautiful than possible while Mr. Alanson Weller goes back to Bach and Handel and makes some noses turn up in that way instead. Yet the noses that pursue their course and turn neither up nor down will adorn the faces of the most wise.

Take specifications for example, if we must have an example. Mr. Gustav F. Dohring writes a specification for us that has more data than a weary printer can digest while another builder will give us nothing but the names of the stops and try to convince us that he is giving a specification: does he think we don't know any better? or aren't worth more? After all, the organ is more the property of the player than the builder, for the builder has it one year while the player has it,



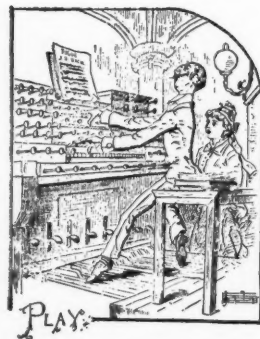
providing it is a good organ, fifty years. If it isn't a good organ the player doesn't know the difference once he has it, so it's all right. It's like a piano or a radio or a son or a daughter: pride of ownership is blinding, even dumbing.

Publishers publish books and the public buys. The Bible and Shakespeare and Dickens are selling and always will sell, but what would we say of the man who knew and read and thought only of the Bible and Shakespeare and Dickens? I

don't want to print your opinions, for if they were worth printing I wouldn't dare. I merely want each of us to confess what sort of creatures we are who play only Bach and Handel and Mendelssohn. I could be particular and mention names of recitalists if I wanted to make more enemies; I have enough.

Enemies and friends are indistinguishable, mostly. A good friend can do more damage than a whole pack of enemies, and if he's a good friend he does. Enemies only annoy, they do not influence us. That's the worst about friends. Advertising is used to make friends, the kind that count most, that is, those who come to us only when they want something and otherwise don't bother us. Dr. True once complained of a man who sat on his "front teeth" and talked him to death on a busy day. Find a man's hobby and he'll talk you to death, unless you're mean enough to scare him off. Meanness is a virtue, a cardinal virtue. We, the organists of the world, spend too much time in chatter and not enough in thought; maybe we can't help it. Too bad.

Lincoln spends five hundred thousand on advertising, and then a million on salesmen, and sells Lincoln cars as fast as they can be built. An organist spends



fifty dollars on advertising and doesn't even send a two-cent stamp out on selling; it's no wonder there are more Lincoln automobiles than organ recitals. Of the two it is easier to sell an automobile than a recital. A fifty-fifty split between twiddling the keys of organ and typewriter is making money for some wise ones; think it over.

There are two publics, one composed of human beings, the other of musicians. I once knew a man to commit suicide by playing a popular program and by request along side of a classic one at a convention of organists. I also know two men who drove themselves out of pretty jobs by playing stuff the human public couldn't and wouldn't stand for; the one thinks he's a martyr and his city terrible; the other doesn't know it yet.

We magazine writers think aloud and are mighty serious about the business. But we do great good only when a stray reader takes all the advice and does as he pleases. There's no denying, it makes a better world.



Bach and Handel

By ALANSON WELLER



COMPARISONS may be odious, yet there are times when we are led to them by involuntary force. When we think of Bach and Handel, comparisons are natural and unavoidable; the comparison of the organ works of these two has at least the comfort of precedent. Widely divergent though they be in some respects they possess a point of absolute resemblance: both are among the great contributions to the literature of the instrument and both are universally played and loved by those who seek the best in music.

Perhaps the most interesting difference to be noted is the source of the themes in each. Practically all the melodies in Bach's organ works are, at least so far as is known, original, that is, used for the first time in the piece in which they occur. In the tremendous volume of Bach's music great and small in all forms it is possible that he may have used a few themes twice. Perhaps for convenience we may take an organ-like passage from one of the lesser known sonatas for stringed instruments and find a resemblance to it, real or fancied, in one of the short preludes.

When dealing with such a prolific composer it is well nigh impossible to recognize all the melodies in his works, especially as so many of them have become obsolete. When we consider that of the cantatas alone, which are among Bach's little known works, there are many which have never been performed on this side of the Atlantic, and that in addition there are volumes of unknown sonatas and airs for various instruments, it will readily be seen that it is a practical impossibility to tell whether all the themes in the organ works are used for the first time or not. Considering however the enormous fertility of this master's creative genius we may safely say that they

are used for the first time.

In the case of Handel however we have a different tale to tell. There are innumerable airs in the organ concertos in particular, which are the best of Handel's organ compositions, which have been transplanted therein from other of his works. This has been done partly by Handel himself and partly by that great promulgator of his works, W. T. Best. What a debt the world owes the great British organist for the preservation in complete form of some of Handel's most charming and refreshing airs—airs which but for his skillful handling might have been lost forever to posterity as many of the Bach, Haydn, and Mozart melodies have apparently been. Most of the themes so used were taken from the earlier operas and orchestral compositions. For example the adagio and allegro from the Organ Concerto in F Major, two movements frequently played together, and sometimes alluded to as "the nightingale and the cuckoo" from the quaint and peculiar themes, are taken from two earlier works, the adagio from an aria in the opera "Giulio Cesare" and the allegro from the Ninth Grand Concerto (Concerto Grosso) for orchestra. There are many other melodic transfers too in other of the concertos.

With the exception of the fugues, Handel wrote little for the organ. Most of the organ music which is heard to-day consists of transcriptions from the operas and oratorios, and here again the indefatigable Best was at work, as his books of transcriptions and arrangements of the overtures testify. With their surprising effectiveness it is odd that these overtures are not better known. Perhaps it is due to the fact that they contain in slightly different form arias from the operas which they preceded, which airs may have been used by Best in his arrangements of the concertos. Hence the overtures bear a distinct resemblance to the latter and consequently are not played as much

as they would have been otherwise.

More important is the difference to be noted in the structure and melodic content of the works of these two composers. The Handel works, consisting as they do of partly transplanted airs, have a form and atmosphere more free and less perfect than the works of Bach which are models of their kind. The Bach fugues, though frequently buoyant to the point of joyousness, are really what might be termed light or fanciful. With Handel's works in this form however there is an exquisite lightness and brilliancy; an air of grace and refinement pervades his efforts even in the strict contrapuntal form. The Handelian fugues, being as a rule though not invariably shorter than those of Bach, we are less impressed by the sense of vast proportion and perfect structure. A work like the "Great" D Minor Fugue is absolutely awe inspiring in its massive strength and perfection of detail. Technically too the Bach works are far more difficult and taxing than those of his contemporary.

Yet how many average listeners would not prefer one of the charming Handelian works to even the noble Passacaglia? A German audience recently went literally "wild" over a revival of "Rodelinda". Is it any wonder then that they and any other audience should not find delight in the concertos which are sometimes note for note the airs of these old operas? And we can scarcely blame them for this choice, for Bach's very superiority in point of depth and musicianship renders him inarticulate to the untrained. His melodies are solid and dignified; Handel's quaint and delicious. Bach's works are massive statues, the products of long and painstaking labor; Handel's are hastily painted landscapes full of brilliant color, not too carefully done, and instantly attracting the eye. Handel reflects in his music the spirit of a Grecian garden filled with color, fragrant blossoms, exquisite marble, and bubbling fountains; Bach reminds one irresistibly of a gigantic arch of perfect symmetry, simple power, and grandeur.

So we might continue indefinitely with comparisons wise and otherwise, yet to what end? Both composers remain as

before and the contrast of the two serves but to heighten the individual beauties of each. No organist need feel that he has attained the heights of organ mastery until he has made the greater works of Bach and Handel a part of his daily life far beyond the mere "repertoire" stage. For they are masters of the type that will never die while music remains.

Dynamite - No Taffy

By ERNEST H. SHEPPARD



HERE HAVE BEEN comments printed, and doubtless many more spoken, regarding the lack of organ music by American composers on the programs of noted recitalists. Can we ever expect a school of American Organ Music? can we expect the publishers to take the risk and the trouble of printing what can be written by American composers—if we cater to the temperaments of foreign organists who never put a single American composition on a whole season's programs?

Why should we sing the praise of organists who come here to display their technical virtuosity, and care not a rap for the American organists, American organ builders, or the American organ public, only to the extent of securing from them a substantial stipend and a pleasant vacation?

What did one of them play but Bach and French, or French and Bach, whichever way you like to put it? What did another play but French, German, and Italian?

If their virtuosity is worthy of being an example to American organists, why not let them use this talent on the possibilities presented by the best American organ composers? If they are being fed by the American organ-loving public let them at least present one or two of the best of American works during a season, and thereby show the American public that their American composers have no need to be held in the contempt of neglect.

Well may the American composers and publishers cry with the Psalmist of old, "How long, O Lord! How Long?"

What a few of our own recitalists are endeavoring to do in presenting on their programs the newest and most representative works of our own composers, let our visiting organists do, if they ask the support of the American organ public.

It would test their sincerity and real appreciation of the "hand that feeds them", if their contract stipulated that their programs in this Country must contain a stated percentage of representative works by American composers. In return for their good time let them present their interpretation of the larger works of our own native-born composers. If they do not like to agree to this, let them stay at home and let our own recitalists, who have the interests of the American composer at heart, have the praise for their efforts to establish an American school of organ music. The executive boards of the Guild and the National Association could do a great work in this if they would take some cooperative stand with regard to foreign recitalists in this country.

With this encouragement on the part of the Guild and the National Association the American organ composers and Publishers would take a new and vigorous step towards the permanent establishment of an American school of organ music.

A Sermonette

By JOHN H. DUDDY



JUST IMAGINE we are about to witness the launching of a very staid vessel christened Common Sense. Here's hoping the trial voyage will be calm. According to the old song, it ain't goin' to rain no more.

The younger generation lacks four things which go to make up character, namely: Belief, Patience, Tolerance, and Kindliness. Our boat is rocking, we are in turbulent seas because of the lack of character. Instead of sailing on, up, and forward, we flounder like a whale in a two-by-four aquarium.

Impatience seems to be the word of the day. Things must go right the first time, don't have time to wait, etc. Just remember the little story of the tortoise and the hare.

But to the contrary some people believe we've just started to combat failures, patience of course being a prime factor in a very ancient cause. Not many things in this world are new, they are merely in the process of evolution.

Moses experienced many trials in leading the Children of Israel into the Promised Land. The leading radio experts tried to establish radio communication with Mars. Do you believe they thought it was possible? I don't—but they faced a failure.

Wagner made many enemies. His music was decidedly unpopular with the general elite of his day.

The automobile has been brought to its present high state of perfection by the freak accidents and deaths of Dario Resta, Gaston Chevrolet, Harold Wilcox and others who had grit, belief. Manhood is made of Intelligence, Interest, and Industry.

Is it true that there is one weak spot in every person's make up. It is that spot which oft times causes failures. Particularly is it noticeable in professional people and others who are affiliated with the arts. Temperament to the musician, the poet, and the artist is usually his damnation.

So we do postulate on the amalgamation of good and true forces used as a tool to help prune away some of the evils bestowed on us in the Garden of Eden.

Don't run from failure. Wear a big smile and sail on, on, on.

Woodrow Wilson said, "The way to success is to show that you are not afraid of anybody except God and His final verdict."

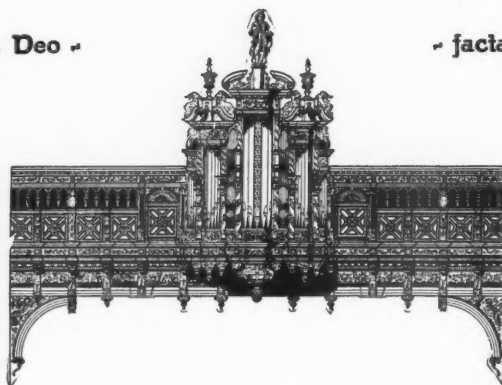
Warren G. Harding said, "We do rise to heights at times, when we look for the good rather than the evil in others and give consideration to the views of all."

Let us remember that we cannot control the length of our lives, but we can control their width, their depth.



• gratias Deo •

• facta non verba •



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster

Editorially



CHOIRMASTERS are more or less in the hands of the voice teacher, at least in regards to adult singers. The man with boy sopranos has one distinct advantage in that he may develop a tone of beauty and distinctiveness. With the all-adult choir the shaping of a satisfactory tonal blend is quite another matter.

Many choirmasters are teachers of voice and may select rather largely from their own pupils. This may or may not have its advantages. The kind of training most church singers are receiving is a subject for considerable discussion. Most of us have had enough experience in trying to find altogether acceptable choristers to realize the glaring defects that are almost universal.

It would be possible to consider several of the common faults, such as a lamentable weakness in sight-singing, and various vocal troubles that vex us. Here we would but spend a few words on a defect that is a tremendous as well as an ever-present one. A few weeks ago we had the pleasure of presenting a notable fore-

ign organist. In the course of conversation we asked about his opinion of American choirs. It occasioned no surprise when he replied that the singing was often excellent with the one glaring fault he had found everywhere, a decided and unpleasant tremolo, or vibrato, especially among the sopranos (adult).

The tremulous tone he found so general is directly responsible for many other faults, especially poor intonation. Whether we ought to place the blame upon the voice teachers, or upon a custom that has seemed to become standard, is of little consequence. The fact that we are afflicted with this weakness so universally is a matter of moment. It is not the province of this short Editorial to suggest a remedy. But we may bear the matter in mind, and in organizing or reorganizing it may be advantageous to endeavor to eliminate as much of this trouble as we can. Material is sometimes scarce, yet it would seem better to select with greater care in regard to the basic qualities that should be developed in a choir even at the expense of a larger and vocally stronger body of singers as contrasted with a smaller but more musical one.

Summer is the time for rest that we may work better next year.

Calendar Suggestions

A LIST OF EASY NUMBERS
FOR THE SUMMER SEASON

ANTHEMS

- "Sun of my soul"—Salter
- "To Thee, our God we fly"—Maunder
- "Glorious forever"—Rachmaninoff
- "The God of Love"—Huerter (Schmidt)
- "Behold, God is our Salvation"—Jewell (Schmidt)
- "Keep ourselves in the love"—Calver (Schmidt)
- "The Souls of the righteous"—Salter
- "My faith looks up to Thee"—Fearis (Summy)
- "Hymn of peace"—Calcott
- "O God who hast prepared"—Gaul

SOLOS

- "Be strong"—Baumgartner
- "I heard the voice"—Phillips
- "Consecration"—Galbraith (Schmidt)
- "How lovely"—Liddle
- "God that madest"—Candlyn
- "Morning Hymn"—Henschel

ORGAN

- Diggle—Chant poetique
- Diggle—Souvenir
- Salter—Benedic anima Mea, three pieces
- St.-Saens—Benediction Nuptiale
- Hollins—Overture in C
- Lloyd—Sonata
- Silas—Andante
- Bach—Pastorale
- Faulkes—Barcarolle D
- D'Evry—Consolation
- Rogers—Arioso in the Ancient Style
- Stebbins—Wedding-Song



Catholic Music

By FREDERICK W. GOODRICH

THE CATHOLIC CALENDAR

JULY 4, Sixth Sunday after Pentecost and Sunday within the Octave of SS. Peter and Paul: In churches where there is more than one Mass, the principal mass will be that of SS. Peter and Paul. If there is only one Mass it will be that of the Sunday. High Mass: Proper for Feast of SS. Peter and Paul (or Sixth Sunday after Pentecost) either Vatican Plain Chant, or "The Proper of the Mass" Tozer, or 48 Intros, Stehle or simple recitation recto tono. Mass of the Sixth Tone, Dumant-Toz unison, Fischer. Missa in honor SS. Angelorum, Haller, two-part, Pustet Missa Angeli Custodes, Gounod, mixed voices, Ditson and Fischer. Missa S. Rosae de Lima, Bottiglieri, male voices, Fischer. Offertory Motet ad lib: "Constitutes eos" Witt, Op. 15, IV. mixed voices or by Mitterer, Op. 63 for male voices. If there is any desire to observe Independence Day by an appropriate selection, "Domine salvam fac Republicam" from "St. Cecilia" Mass of Gounod might be sung at end of Mass in the European fashion.

JULY 11; High Mass: Proper, see above. Missa Sancta Anna, Joos, unison, Fischer. Missa in hon. S. Ceciliae, Ebner, two-part, Ebner. Missa Solemnis, Turon mixed voices, Fischer. Missa B.V.M. de Monte Carmelo, Bottiglieri, male voices, Pustet.

JULY 18, High Mass: Proper, see above. Short Mass in D, Bottazzo, unison, Fischer. Missa Exultet, Witt, two-part, Fischer. Mass in honor Catherine de Ricci, Sewell, mixed voices, Cary. Missa Dilectus, Yon, male voices, Fischer.

JULY 25, St. James, Apostle and Martyr: High Mass: Proper for the Feast, see above. Mass in honor B.V.M. Bottiglieri, unison, Fischer. Mass in honor of St. Pius IV., Stewart, two-part or mixed voices, Fischer. Missa Regina Angelorum, Capocci, male voices, Capra. Offertory Motet ad lib "Justorum animae", Terry, Cary.

MUSIC REVIEWS

By MR. GOODRICH

FABRIZI, Geremia M.: Missa "Gratia Plena" for unison, two-, three-, or four-part chorus, with simplified accompaniments; forty pages, described as an easy liturgical Mass. It is only easy in places. There is not much that can be said for it, except that it does not break any liturgical laws. It is hardly the type of music that will advance the cause of reform. (St. Gregory Guild)

GREY NUNS OF THE SACRED HEART: Missa Brevis in Honor of St. Therese "The Little Flower" for unison or two-part chorus (S.A. or T.B.). This is an easy, straightforward little Mass, without the Credo, that does not break any liturgical laws. The book also contains an "Ave Maria" for unison or two-part choruses written in the First Mode, and a setting of "O Salutaris" and "Tantum Ergo", also modal. There are also two set-

tings of English hymns. (St. Gregory Guild, 80c)

Mc GRATH, Joseph J.: Missa Brevis in honor St. Joseph, some forty-four pages, written as an example of correct church music, by the organist of the Catholic Cathedral at Syracuse. It is certainly well written, with its free use of unison and a capella passages, and its strong modal influence. It will make an excellent Mass for ordinary Sunday use by a capable choir. (Fischer, 80c)

The Hymns

By FAY SIMMONS DAVIS

MY CREED

Hymn-singing is a spiritual necessity.

Hymns are the noblest part of the service.

Hymns express the very essence of religion.

General culture must include the singing, and singing understandingly, of our beautiful hymns.

People experience a rejuvenating stimulus when they sing hymns together.

But the lack of cooperation between all the parties involved—organist, choir, minister, congregation—is destroying hymn-singing.

—FAY SIMMONS DAVIS



N HYMN-SINGING zeal is one of the great needs of the church in a world that seems very much upside down at present. We need the power of our hymns today as never before. We still devoutly believe, however, that "God is in His Heaven", and hope springs anew within the heart as we sing Martin Luther's grand old hymn: "God's truth abideth still—His kingdom is forever".

TYPES OF HYMNS

THE organist, his art, and technic, are of first importance in the leadership of the hymn-singing—presuming of course that he has been given singable hymns. Congregations are dissatisfied with aesthetic triflings; they desire profound emotional and melodic significance in hymns; a sense of directness, wherein one part is definitely related to another part. They may not understand the correct melodic construction, but they sense it nevertheless and comprehend whether it is or is not present. After all, Ruskin spoke the truth when he said "one of the greatest things in the world is the power to comprehend".

Directors of community singing, directors of "all the people who love to sing" regardless of whether they sing well or not, are instructed not to select hymns pitched higher than E-flat. Practically every type of voice can manage that note. When higher notes are attempted, there is a fine volume of tone in some measures, and a pitiable lack in others.

I am reminded of the little old lady who was struggling to negotiate a high

arrangement of "Ten Thousand Times Ten Thousand". The poor soul could only emit a faint cracked wail on the high and frequent F. A young man behind her endured it as long as he could; then he leaned over and touching her gently he whispered: "Madam, just sing five hundred and we'll call it square".

Hymns must be melodious, rhythmic, and familiar; if they are not familiar, they should be thoroughly rehearsed by the church people before being announced for the church service.

Another point in community training: Each month the minister gives the organist a list of hymns from which he will choose the following month certain ones which best illustrate his texts. The organist, in his turn, rehearses these numbers with the officers of the Sunday School and its pianist. He absolutely must have the interest and cooperation of all the personalities functioning in the different departments of the church if he is to make his own efforts successful. On rehearsal evenings, he should have a heart-to-heart talk with his hearers about the hymns, informing them of interesting details in the lives of their composers, the inspiration under which they wrote, and explaining the phrasing—in fact, impart to them his own knowledge and enthusiasm. Oftentimes, the Sunday School pupils (who, in the natural order of events are instructed by their leaders) later attend the church services to find out for themselves how the hymns sound "when everybody sings!" Result: the day when hymn singing will come into

its own as one of the greatest assets in the world for the cause of christianity.

Good congregational singing is absolutely impossible, even if everybody is cooperating, if there are empty pews between the chancel where the minister and organist are, and the place where the people are.

A minister and organist who cooperate in harmony, and with united ideals and purposes for the good of the church and community, are a blessing. Their helpful relationship makes both of them more valuable—each one is continually enlightening the other. One of the many instances of perfect accord which has been responsible in a large measure for truly great results, is the relationship of Dr. Merrill, pastor of the Brick Church, New York, and his choirmaster and friend, Dr. Dickinson.

Almost everybody reverences hymns. Recently, however, one was discovered who did not. The director of an orchestra in a prominent New York Hotel advertised that he would broadcast upon a certain date, a number of well known hymns, including Sullivan's "Onward Christian Soldiers", changed into a "jazzed form of tempo". His contention was that the more "snappy", rhythmical hymns would then be of more attraction to the public and that when they were adopted by the churches, the empty pews would be filled! No, he did not give that program. The flood of protests must have made him feel as dizzy as Gertrude Ederly undoubtedly felt on the last lap of her channel swim!

PREPARATION

THE organist must be a fine technician and theorist. He must be a student of ancient and modern hymnology.

He must carefully study the texts as well as the melodic and choral construction of his hymns.

He must use tempos based upon his own serious study of hymnology and his close familiarity with choral compositions and formations.

He must preserve the same tempo throughout every verse no matter how many voices may be lagging behind.

He must employ all the primary accents and not try to excuse himself by pretending that the organ does not lend itself to accents even more easily and forcefully than does the piano.

FAULTS

HE must not hold the Pedal at the completion of each verse.

He should not play the Pedals wholly upon the lower octave, or over use the Diapason; the singing is apt to fall below pitch.

He must not give the last note of each phrase more than its value; a part of the note's value must be clipped off for taking the necessary breath.

He must not change registration except between phrases.

He must not use extreme and startling contrasts in registration; viz: the thundering forth of the organ suddenly on passages illustrative of triumph and of glory, and then as melodramatically fade away to a swift pianissimo when death and lamentation are portrayed.

He must not pump the crescendo with his right.

With few exceptions, hymns in 4-4 time should be played for the support of the one accent; hymns in 6-8 should outline the rhythm for the primary and secondary accents.

I am sorry for the organist who loves his hymns, and yet who, because of his poor musical equipment, plays them poorly; one who, in all truth, would admit what a mediocre violinist once confessed: "My instrument is the dearest companion a man ever had—yet I am fully aware that it has seemed a curse to many who have heard me play it!"

The organist and his choir members should work as one. When singers are well trained they quickly look for the beauties of the hymns.

The organist, in rehearsing the hymns with them, should be on the alert for the same vocal proficiency as the anthems require; he should watch for the correct articulation, the proper management of breath, the scientific control of the tone as it floats out upon the breath (instead of the breath forcing out the tone), the use of the low tongue which gives the vocal chords unhampered egress—all these things and many more are for his professional observance.

(At a recent convention of organists, the majority ruled that four verses of any hymn were all that the average congregation could and would sing with fervor.) Some time later, I attended a church whose pastor was one of several noted ministers who attended that convention. He announced just four verses to be sung! Then, after the people were seated he read aloud, most effectively, the three remaining stanzas. The singing, supplemented by his own fine delivery, created a very devout impression.

(There are some people in our congregation today who seem to be in church for the sole purpose of being entertained: they love the hymns, but they do not make the effort to sing them.) Ignorance of the situation is responsible for most of their indifference. When they are enlightened, when they are made to realize that much of the poor singing is because they are not singing, they will, in all probability become interested, then active and enthusiastic singers.

MUSIC HISTORY

AN educated taste furnishes the only standard of correct criticism.

The well-equipped choirmaster has found stimulation and inspiration in his study of music history. He will forever preserve his enthusiasm, no matter what his discouragements. From the earliest days, religion and song have been inseparable; from the noble Levitical singers of the Hebrew temples, to Indian folk lore, our chroniclers attest this truth.

The historic "Huguenot Psalter" rendered one hundred and fifty Psalms into French metre; they became the medium of music art, not only of local but world-wide worship. The ancient music (also the modern) of the English Church serves as imperishable models of devotional music.

The Hebrew Psalter embodied the religious experiences of a devout chosen race. The Psalms were not the only inspirations of hymn-settings, but they certainly have been influential in broadcasting universal praise and thanksgiving.

Martin Luther found musical speech in metered works of his own, in addition to his Biblical sources of inspiration. He wrote thirty-seven hymns, and Psalm revisions, which have been translated into many languages.

One writer of hymns said: "there is something divine in the flame of sacred poesy that burns out, thereby, the dross of sect."

Dr. Duffield thus preserves within our hearts the faith of our Fathers:

"To him that overcometh
A crown of life shall be;
He, with the King of Glory,
Shall reign eternally".

Service Programs

P. W. Mc CLINTOCK

Stebbins—Where Dusky Shadows
Mason—Cloister Scene
"Earth is the Lords"—Lynes
"Consider the Lilies"—Scott
"Repent ye"—Scott
"That sweet Story"—Risher

E. G. MEAD

Calkin—Postlude Am
Rheinberger—Vision D-f
"Bread of World"—Harker
"Praise ye the Father"—Gounod
"Come ye Blessed"—Scott

JOHN WINTER THOMPSON

Wagner—Lohengrin Prelude
Fryberger—Berceuse
Maxson—Romance
Cole—Song of Consolation
"Blessed Jesus"—Dvorak
"God is Love"—Hanseom
"Appear thou Light"—Morrison
Marks' "Victory Divine"
"Come unto me"—Wooler

W. J. WAKEFIELD
Rogers' Compositions

Prelude Df
Sortie G
"Search me O God"
"Great Love have They"
"Every Valley"

has
in
will
no
nts.
and
the
rew
our

cer"
lms
the
ocal
ent
ng-
ble

the
out
not
gs,
en-
ise

ech
di-
ra-
ns,
een

ere
of
by,

in
rs:



Why Do We?

By L. G. DEL CASTILLO



NY ANALYTICAL resumé of the growth and development of the photoplayer's art is now bound by tradition from a score of pens just as rusty as mine to follow a stereotyped synopsis and pridefully point out with a great show of originality the supposedly significant fact that—but let the synopsis speak for itself:

Music for movies first consisted of piano and drums (optional). Finally displaced by organs. Church organists tried and found wanting. Theater pianists stepped into the breach, hitting more wrong notes but more right moods. Theater sense more valuable than repertoire of voluntaries. One-legged organists more expressive through greater facility in pumping swell shoes. Anyway knew more fox-trots. Church organists' minds were rusty, theater pianists great guys, 'ray for theater organists!

A great deal depends on the enthusiasm with which this thesis is developed, necessarily working up to the optimistic conclusion that a new and sterling race of hero men has been evolved whose proud mission it is to revivify organ music with a new virility and revolutionary vim, and vigor working through the medium of the photoplay theater. The organist's art is presumed to have been ennobled and enriched by this new infusion, and it is hoped that the church organists can gradually be led to lower their nasal appendages and make humble and grateful obeisance to these new pathfinders.

If by now I have tactlessly provoked the displeasure of both camps by what

may be misunderstood as an attitude of supercilious irony, I hasten to disclaim any feeling of sneering iconoclasm. Indeed I hope to ascend in soaring flights of impassioned oratory in defense of the attitude.

But at the same time I would first like to strike a mental and emotional balance. The fact is after all that we are talking about ourselves and our own accomplishments, and no professional's mirror was ever known to give forth a true image. They are all, to a greater or less degree, somewhat concave. So, purely as a matter of levelling the ground before the tourney starts, I feel obliged to intimate that the grandeur of the photoplayer's accomplishment is somewhat in the point of view, and therefore that any dignified estimate that I may make of it must be divided by the square root of my weekly pittance before the final balance can be announced.

And now in opening the argument with myself for want of a more convenient opponent, I must first point out the artistic limitations of the field itself, with its natural consequences on the player. In my other capacity as proponent of the thesis, it is a jolt to me to observe the blatantly unmusical expressionism that is an essential part of the successful photoplay organist's activities. Granting that the general music level and attainments of the personnel of theater organists has risen considerably, it is nevertheless noticeable that at the apex, where cluster the feature men those who play a spotlighted solo, not as a chaser, but in the middle of the bill—Tokum is King.

Whatever else these fellers may be, and not all of them by any means are unschooled mono-peds, their main drag with the public is by means of their vodvil abilities. Can they write patter? Can they formulate slide material? Can they invent ingenious ideas around which to build their solos? Can they intrigue their public with imitations, a catchy rendition of popular songs, grotesque and amusing effects, and a winning stage presence? These are the qualities that make the successful feature organist, and don't forget it. I can show you, or you can show me, scores of clever organists who play just as well as and perhaps better than their spotlighted brethren; but because they are not fly enough, or crazy enough, to honk the auto horn in the middle of a phrase, their activities are confined to doing a very musicianly job of accompanying the pictures.

Aside from the pleasure of basking in the spotlight to the plaudits of the multitude, it must be obvious that the rewards are commercial, not artistic. There is, naturally, a very definite satisfaction in doing a thing well, particularly when the approbation of those for whom you are doing it is so direct. That is a thrill by itself that is known to every actor, lecturer, orator and concert artist. Nevertheless in this case we find musicians playing an instrument whose whole history has been dedicated to the purest forms of music; they are popularizing it by adopting the tricks of the jazz band and the trap drummer. Like any analogy, this one has its flaws. The violin, for example, is the foundation of the symphony orchestra, but it is equally at home in less respectable music forms.

And I do not pretend that the run of feature organists can creditably perform Bach's PASSACAGLIA any more

than I can. But on the other hand they do have a feeling for good music; with the aid of Mr. Roberts and Mr. Fischer they are on terms of sentimental intimacy with the *ANDANTE* of Tchaikovsky's Fifth Symphony, the *FINALE* from the Sixth, and at least the main theme of the first movement. They likewise think of *SCHEHEREZADE* in terms of Arab chieftians carrying off beautiful English girls, or Sinding's *RUSTLE OF SPRING* or maybe even Boellman's *TOCCATA* in terms of Pathe shots of Niagara Falls. These are not formidable accomplishments, but they are indicative of the wide range of music talents the photoplay organist must have. So I cannot feel that their subconscious artistic souls can get any great kick out of performances of "JUST A SAILOR'S SWEETHEART", through the popular acclaim with which it is received does rub their fur the right way.

So, to pursue the feline simile, it is lapping up the milk from the United States mint that makes the kitty purr. Cats are notoriously fond of mint; organists are no exception. Bach knows there is no strong esthetic inducement for indigent and idealistic young musicians to enter a field in which the first essential is to play jazz fluently, and the last to possess the requisite stamina to play continuously for three-hour stretches seven days and seven nights a week. Even with the great influx of photoplay orchestras with which the organists alternate, I suppose a large majority of the theater organists in the United States furnish, through attenuated and uninterrupted intervals, the entire output of music in their respective theaters.

Before we proceed to the bright side of the picture let us observe that there are still more tears to be wrung from our sad plight. The arduous hours probably deserve to take first place. They are not only confining; they are monotonous in their strain and their solitude; they are unhealthy in their cramped position and their lack of daylight and fresh air. The matter of repertoire, or, to be more precise, jazz, is perhaps less important, particularly now that jazz has been taken up by the high-brows. The organist has to be acquainted with as much good music as cheap music; as long as his repertoire is growing at both ends his musical insight and breadth is expanding more healthily than his chest. In fact I am going to presently set that forth as one of the advantages rather than the disadvantages of the situation.

Of more importance, it seems to me, is the obstacle the working hours offer to any opportunity to grow musically by attendance at concerts and other activities. Just as soon as the organist progresses to the point of holding

a position as first organist, he is confined to his bench as though chained. Not only is he deprived of hearing good music outside the theater, but social opportunities and the interchange of ideas at gatherings are denied him. The inestimable advantages of the organ magazines, however, remain his. His soul is in danger of shrivelling. He gets through work late at night, he gets up late in the morning, he is presently reduced to the customary daily grind and nothing else.

I have drawn a gloomy picture, but the essential elements are not too exaggerated to point a danger that only a deliberate effort of the will can overcome. Someone has expressed the same thought so much better in five short words that I apologize for the intricate mess of verbiage with which I have cluttered it up, and I substitute the shorter phrase herewith:

Don't Get in a Rut.

How to get out of the rut is another question. Maybe it's synonymous with getting out of the profession; or maybe it points toward an enlightened era when theaters will no longer require steady service seven days a week, fifty-two weeks a year. I won't definitely say that I can't answer the question, because writers must always profess omnipotence; but I will say that I consider it one of the great disadvantages of theater work today. Which is a rather neat evasion, if you don't stop to analyze it.

Well, why do we stay in it, then? I'm afraid the answer shows up a grasping, superficial lot. Primarily it is the money. Because the honorarium looks generous, as such things go, we don't stop to consider what we are bargaining away in return. There is no other answer to the yearnings that church organists have developed toward it, and it is by all odds the best answer why most of us stick to it. Another way of putting it is to say that it is easier to stay in than to get out. It's a specialized field which, once learned, cannot be so profitably applied in any other byway, and the prospect of making thirty-five or fifty cents do what a dollar did before, somehow lacks appeal.

But there are other reasons. One of them is, I think, the lure of the theater, its publicity, its glamour, its special atmosphere. I confess that I am one who has drifted into the work, and I am always threatening myself with quitting; but I know full well that if I did I would miss it strongly—the entire back-stage atmosphere and the associations of the theater, what is generally, but in this case inapplicable, called the smell of greasepaint.

My final reason is more satisfactory; satisfying to self-respect, satisfying to musical ideals. It is the professional

fascination of music synchronization. To use Mr. Luz' term, the synchrony of motion pictures has really developed into an art. At its best, it is a unique mode of musical expression, and it has amassed a multiplicity of conventions all its own. Its appeal is founded not only on the fascination of paralleling the action of the screen with descriptive and atmospheric exactitude, but also on the enormous range of material that is necessary to do it efficiently. It bespeaks a repertoire of greater diversification than is needed in any other sort of music activity, and as such it possesses a musical stimulation that is endless.

It develops tolerance and broad-mindedness. It spurs the imagination and continually forces the technic to new altitudes. It inculcates a more comprehensive survey of musical expression and a familiarity with more of its forms. The experienced and successful photoplayer will never become either the musician who can see no good in popular music, or the one who is too mentally lazy to enjoy and appreciate good music. He must play all kinds with a live appreciation of their music values; for if his jazz has the turgidity of Wagaer, or his classics the broken rhythms of Tinpanalley, then indeed doth he be all wet with applesauce, and his neck stiff from looking toward the top of the ladder.

If, as the primary thesis claims, the photoplayer has contributed to the development and progress of the organ, it is through these very qualities. That essential broadness and catholicity of outlook on the part of a class of organists constantly growing larger has necessarily made its impression on organ design, organ literature, organ style. The status quo of the nineteenth Century organ was not adequate for the theater that was so soon to demand its presence; that is the long and short of it.

As concerns organ design, it is only necessary to call attention to the still unsettled discussion of the comparative merits of Unit and Straight Organs. More ink has been shed in embittered combat over this subject with the rapid popularization of the Unit Organ in the theater, than would ever have been possible except for the panicky excitement caused by the enemy's rapid progress. Yet over the enemy's battlements still waves its emblem bearing the hallowed motto: "Vox Humana Tibia Eterna", which, being translated, means: "Nothing succeeds like success."

More significant are the defections in the ranks of the builders. On all sides we see a growing tendency toward borrows, augmentation, duplexing, the development of the percussion organ, and a larger proportion of brilliant solo registers. Surely not all these things are meretricious. Several

representative builders have even lost all shame, and boldly announce the manufacture of purely Unit instruments along with their Straight organs.

In organ literature no observer can have failed to notice a change in the last few years. There is a wider range of material, a larger emotional and atmospheric element in organ composition, a tendency toward lighter and more interesting music; in a word, organ literature is in the throes of becoming humanized. And why is this the case, brother Bones? No minstrel's wit is necessary to find the answer. It is simply that whereas the prospective purchaser of organ music twenty years ago was the church organist, the publisher's horizon has now stretched to include the theater organist, who demands a quite different type of music. And as the theater has done a good deal to popularize the organ generally, the field has been still further augmented with rapid accretions of concert and municipal organists, who also demand a more brilliant and interesting organ literature.

And this brings us more or less circuitously to the question of style. When the Original Theater Manager condemned the Original Church-Organist Candidate with the seathing dictum: that his playing was too churchy, he meant that the pure legato the unfortunate applicant had been at such pains to cultivate aroused in him a subconscious feeling of lack of rhythm. Pep was what he wanted, and pep is what he has ever since insisted on getting; there is no one who can be quite such a good insister as the man who holds the purse strings. The consequence has been a rapid growth of the now commonly accepted detached style, and in the theater a whole-souled and enthusiastic overturn of all the orthodox laws of phrasing and touch.

Personally I think the results have been distinctly beneficial. There has come a general virility of style that was non-existent when my grandfather was a boy. I can make this statement authoritatively because the oldest organists tell me so quite frankly. They admit plainly that organ playing has gone to the dogs, and no one knows how to play legato any more. They are quite right, so far as my special field goes. I can imagine just what fate would overtake me on the coming Saturday if I should suddenly appreciate the necessity of substituting my thumb for my second finger on F before proceeding to G.

There is another phase of theater organ style concerning which comment is distinctly disparaging, and yet of which I am inclined to believe that much good will come. If you will consult your dictionaries, and count forward five words from "improper", and back two from "imprudence" and

"impudence", you will find their derivative "improvisation"; and that is it. The derivation is still sound, because we theater boys have been feeling our way. Traditional and orthodox improvisation of the French school was of course out of the question, as we were concerned not with form but with the translation of emotional values. If the results were often frightful, and the diminished seventh the apotheosis of our harmonic scheme, we were nevertheless headed in the right direction.

Remember that our art was in its infancy. There were no recognized laws of rules of conduct. We now approach a point of considerable significance. Today the field is becoming set; the job of playing for the pictures has become the profession of photoplay synchronization. Both the experienced professionals and the ambitious beginners realize that it needs

special training, and as a result we have at hand the entire physical elements of schools of theater organ playing. From now on the mechanics and the special technique of it will show a constant improvement, from this matter of improvisation down to that much discussed phenomenon, the Original Organ Novelty, which I maintain to be but a temporary phase.

The schools will continue to grow and flourish, and in so doing will discover by experiment and constant experience just what are the necessary music elements of the photoplayer's equipment and how they may be cultivated. Technical and professional laws and standards will develop just as they have in other music activities; in the end we will have a new art-form commensurate with the importance of the profession. Financial and numerical standing we have already; artistic standing must follow.

Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively
the Problems of Photoplaying as a Profession

BROADWAY SUBMITS TO THE ORDEAL

Chicago



ISIT' the Orpheum but don't take the organist to task too seriously just at present; the organ is being rebuilt and new parts added under the handicap of keeping up the working condition of the organ now being used.

Edith Parnell has been organist here for the past nine years. Did I hear some one say that some organists cannot hold down a steady job? Which goes to show that if a person applies himself diligently and persistently wonders may be performed.

One thing about these Chicago theaters I do not like. Of course, it may be remarked that my reflections are personal, or my judgment is poor, but what is the idea of a house having the standing of the Orpheum, running good pictures, having good music, and letting the comedy and news be shown without accompaniment? Quite naturally the organists must have rest and some of them deserve it, yea, verily lots of it. I should think that the hours of the players could be arranged so that the screen would not be without music.

"Fun from the Press" was played with an accompaniment of a popular fox-trot. Not the ordinary everyday style, with one chorus as written, one chorus with counter melody, and one chorus with full organ, under the impression that it is Jazz; but a quiet,

subdued syncopation, quite different from what one commonly hears. Whenever a story needed a little accentuation the organ was right there to put it over.

The introduction to the feature, which by the way was "Oh What A Nurse," was nothing extraordinary: a waltz theme with variations until the screen called for a change to incidental music. The transition was not abrupt but seemed to slide right into a light dramatic agitato. Where one left off and the other began was hard to determine. As the agitato increased the registration was made heavier up to the climax. At one point the bass was entirely too pronounced to be called suitable for the manual registration. This was noticed several times and brought the question whether the organ was properly equipped with Pedal stops sufficient to meet the needs.

Trick work was nicely done and effective. Action was accented without changing the character of the melody, but simply changing registration, or just leaning on the Crescendo.

The comedy climax is not an easy thing to deal with. It was worked up gradually from syncopated fox-trot through to dramatic agitato and then to the furioso where necessary. When the climax was reached the organ was right with it and put it over. Once or twice the climatic effect was carried just a bit too far.

Solo registration was used infrequently.

Rests were used for effect, and if anyone doubts the ability of the poor little abused rest to make an effect in motion pictures, I would suggest a trip to the Orpheum.

—E. HENRY KANZELMYER

Rialto-Rivoli



ECENT orchestral offerings in the Rialto-Rivoli include Delibes' Processional, a group of musical comedy favorites, Friml's Firefly; many popular selections by the Eddie Elkins jazz band; Mr. Geis on "Burning Questions" and "Vocal Athletics", two "novelties"; Xylophone novelties; Mr. Ramsbottom's "Melodies are Memories"; a barber-shop quartet; and Miss Ruth Brewer whom the program calls a "whole orchestra" because she can play fourteen instruments.

Mr. Nathaniel Finston has returned to Broadway as director of the Rialto-Rivoli music, with Messrs. Willy Stahl and Irvin Talbot as conductors for him in the Rivoli and Rialto, respectively. Mr. Stahl was the subject of a house news bulletin in which we learn that he has seventy-five compositions to his credit, many published by Schirmer, Stradd, etc. Mr. Riesenfeld used Mr. Stahl as concertmeister for some years, and then made a conductor of him. He acquired his music education at the Vienna Conservatory.

The Rialto and Rivoli organists we shall sublimely ignore for the painful reason that somebody has been stealing our press passes and it's against our religion to pay admission to a theater just to donate expensive publicity, even when it does make a department critically interesting.

Here and There



OTHER ways are available for killing people, we do not need to use kindness for the purpose. There is one man we have killed with kindness, but the kindness was and remains fully merited by the eternal youth and artistry of his playing. Take a tired business critic to theaters week after week for forty years, and he has little patience left for the task of trying to find something good in photoplaying that shows but laziness. Yet this column need not confine itself to the bad; there is some good for it.

"Siegfried" tried its luck on a New York audience long ago and the orchestra ate up the profits, so it closed and the Rialto gave it a chance on a

stock program. It went better. Musically it enforced the precept that we should use fitting music for every picture, and that music to be fitting must be fitting in spirit, not at all in age or nationality or counter-point or music period. In other words, when we see a picture representing 1620 or 1720 or 1920, the music for one will in the main be equally good for the other—always providing it is really good for one. This does not exclude the use of a little ancient music to gain ancient atmosphere and simplicity; the dose needs to be small and mighty well sugar-coated, else the utter paucity of spiritual content of ancient music will destroy not enhance the picture. What did "Siegfried" use? Nothing, so far as the audience was concerned; I doubt if even one member of any of the seven or fourteen or twenty-eight audiences could whistle any of the "Siegfried" score tunes. The music was Wagner's, adapted to paint a background of emotion, not to jot down dates on people's repellent ears.

Mr. Geis of the Rialto is inventing a new name for himself, having noted what Mr. Minor did with it. He has a good one too. His "novelty" playing is always as interesting as such stuff can be to an honest organist; his salary ought to be even more interesting, considerably more, for he is doing a good job of it—since the management insists on tunes for the audience. I wonder if the average audience isn't already getting in its radios all the tunes and tune-playing it wants? Yet this is no charge against an organist; credit Mr. Geis for doing his job well and not blushing.

"A Kiss for Cinderella" is the silliest picture I have ever seen, acted by silly people for silly people. Music for it should be silly too. The organist has a good chance to use some of the beautiful caprices and fanciful things like those of Stoughton. How many theater organists ever use Stoughton? We will make an honor-roll of Stoughton Users if they hold up their hands. If there are mighty few Stoughton Users, as we suspect there are, then the charge of consummate laziness can be lodged against photoplayers and they have no answer.

It's easier to play Berlin and the other populars than to dig up suitable music. I do not care whether it is organ music for the organ, or piano music for the organ; the organ can stand on its own merits and will. But I do think it is the duty of a theater organist to use the best stuff he can find, without having to work too hard; to peg the populars day after day is a sign of deterioration.

Mr. Ralph Brigham once set the pace on Broadway by giving a wonderful pianissimo background upon which to play whatever few high-

lights he found the pictures demanding. It was not because the organ was buried behind tons of drapery, but because he was and is artist enough to know. In Rockford, Ill., at the Orpheum, he continues his work with enough success to gain newspaper mention—which ought to be the goal of every theater organist. Ever hear of any other member of the theater tribe who did not play for publicity?

Mr. Willy Stahl, half concertmeister, half conductor, sometimes all conductor, at the Rialto, gets a two-page bulletin from his publicity office, in which we learn that he has almost a hundred compositions to his credit—we already knew he was a fine violinist (though Mr. Littau tells him laziness is his only fault) and a good enough conductor. As a conductor he does not offend—which is saying a great deal, when we remember what we have to hear and watch in many fine theaters. Conductors still consider it a duty to be silly when they get a baton in their hands. But Mr. Stahl's quietness of manner and his eternal willingness to turn the applause over to his orchestra instead of taking it for himself make me a true friend of his. It's pitiable to see a little shrimp bow and scrape and accept all the applause for himself after his men, in spite of his worst efforts to confuse and annoy them, have successfully played an overture. I hope organists, in the day when they realize that they too can step to the conductor's desk, will take note and be sensible, even if it hurts.

TAKE WARNING

BEFORE THE MONEY IS ALL SPENT AND THE AUDIENCE DEAD

"I AM managing a recital here in our new buildings. It is somewhat of a risk to take, as.....,, and did not draw very well here, as each came at a bad time, when the city was filled with first class attractions. The management was also bad and the publicity a joke., for instance, appeared in a little two-manual organ in a suburban church nearly six miles away from the center of the town."

All five recitalists are nationally known; we might just as well have given their names, for the reader knows anyway. The writer of the above gives some of the causes of the failure of the paid recital: bad season, too many strong competing attractions, no management to push it vigorously, no direct advertising with consequently no publicity, and an impossible location. Anyone is handicapped enough against the organ recital; the combination of any two will destroy all profits; the combination of any three will make a flat failure.

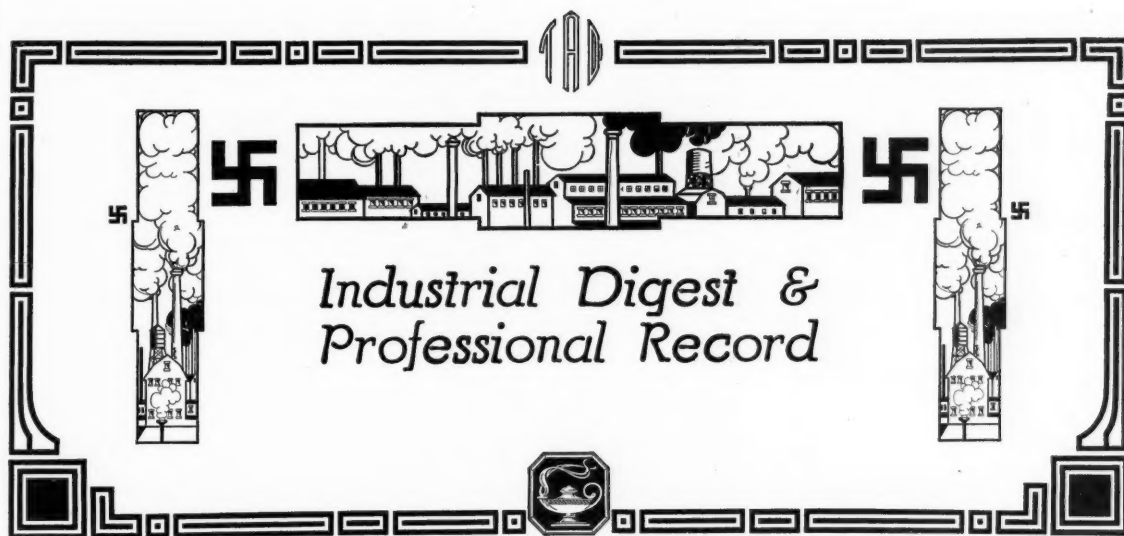
Booking and managing recitals is no longer child's play. It's a business man's strenuous job.

hand-
organ
pery,
artist
l., at
work
paper
goal
hear
eater
city?
acert-
s all
two-
office,
ost a
dit—
linist
iness
ough
does
great,
have
thea-
it a
aton
quiet-
will-
er to
t for
f his.
bow
lause
te of
innoy
an
e day
can
take
hurts.

T AND

n our
of a
....,
well
when
ss als
s also
....,
two-
church
center

onally
have
reader
f the
of the
l sea-
g at-
ish it
with
n im-
andi-
ecital;
l des-
on of
re.
is no
siness



Industrial Digest & Professional Record

Alfred Hollins

A Canadian Impression

SOME few years ago the Trustees of St. Matthew's Church decided to bring to Halifax the world's greatest organists to give Recitals on their fine new 3-m Cassavant. Taking advantage of the visit of Dr. Alfred Hollins, these progressive gentlemen of the City by the Sea engaged Dr. Hollins for a recital.

The opening number was Dr. Hollins' own CONCERT OVERTURE in C, played with dash and vim; Dr. Hollins fully justified the title bestowed upon him by Best, "Alfred the Great". At all times the lefthand and Pedal parts were played crisp and staccato. A rippling flute obligato in the slow movement played on the Great Doppel-flute was delightful.

Wesley's ANDANTE F-sharp minor, a quiet and beautiful composition, was played with great feeling; a beautiful flute obligato to the main theme, played very softly and lightly, was most effective.

To many in the audience the gem of the program was the Bach PRELUDE AND FUGUE in D. It was in this number that Dr. Hollins showed his ability as a great organist. In giving out the subject of the FUGUE, the addition of a 2' stop to the registration was a pleasing innovation. Both PRELUDE AND FUGUE were played with great brilliance, the well worked climax at the end bringing tumultuous applause. The encore number was the "Great G minor Fugue". Two fugues, one immediately following the other, is a hazardous undertaking, but the second, played with dash and one might say a fine display of fireworks, the applause was even greater than before. The playing of the FUGUE

subject on the Echo Chimes was both novel and pleasing.

Three original compositions followed: INTERMEZZO, SPRING SONG, TRIUMPHAL MARCH. They were played in Dr. Hollins' very best style, especially the MARCH which is excellent. The themes are both interesting and melodious. In the trio of the MARCH the note of the melody occurring on the second and third beat were played on the CHIMES.

Then came Dr. Hollins' Improvisation, the greatest event of the evening. Two themes were used, one by a local musician, and the National Air of Canada "The Maple Leaf". Just what was done with these themes is almost

impossible to describe. As the music filled the edifice with beautiful sound, one could hear little gems of melody, pleasing modulations to remote keys, well contrasted registration, the whole culminating in a brilliant fugue. There were five distinct themes introduced, those mentioned before, "O Canada", Dr. Hollins' SPRING SONG, and Triumphal March. Before the audience left Dr. Hollins made a short speech, saying among other things that the Firm of Casavant Freres ranked among the greatest organ builders in the world. And so say we all who are fortunate enough to have an Organ of their building to play on.

—WILLIAM ROCHE

ITEMS for the INDUSTRIAL DIGEST & PROFESSIONAL RECORD must be in our office before the first day of the month preceding date of issue. If an event is of so little importance that interest in it is likely to expire within the month, it cannot be given any mention here. A few 6' (small-type) pages in the back of the book are held each month for a condensed record of matters of less importance reaching the Editorial Office between the first and tenth of the month. A few advertising pages are held till the twentieth to accommodate those who consider their announcements too vital to wait the next issue.

THE
AMERICAN
ORGANIST

Recital Programs

WARREN D. ALLEN ON TOUR

Bossi—Ave Maria
Palestrina—A Ioramus Te
Winter Watts—Pastorale A
Diggie—Festal Commemoration
Schminke—Marche Russe
Douglas—Pastorale
Clokey—Fireside Sketches
Colby—Old Dance

*ALLAN BACON

CHRISTIAN ASSEMBLY—
SAN JOSE, CALIF.

Franck—Choral A
Dvorak—Largo (New World)
Biggs—Sunset Meditation
Guilmant—Marche Funebre
Malling—Life of Christ
Bacon—Wind Bloweth
Mulet—Toccata

MRS. J. H. CASSIDY

SOUTHERN M. E. UNIVERSITY
Pupil's Recital

Bach—Toccata and Fugue Dm

Andrews—Adagio (A-m Son.)
 Guilman—March E
 Miss Leona W. Huguley
 Bach—Toccata C
 Bossi—Scenes from Life St. Francis
 Shelley—Scherzo Mosaic
 Miss Ruth Abernathy
 Vierne—Allegro Resoluto (Son. 2)
 Barnes—Andante (Suite)
 Handel—Allegro (Concerto Gm)

Miss Dora Poteet
 *ARNOLD DANN

Borowski—Sonata A-m
 Tollins—Spring Song
 Dallier—Prelude G
 Liszt—Adagio

MISS BLANCHE N. DAVIS
 Guilman—Pastorale (Son. 1)
 Callaerts—Intermezzo
 Jenkins—Night. Dawn.
 Fairclough—Eventide

*EDMUND SERENO ENDER
 Maitland—Concert Overture
 Kinder—In Springtime
 Bingham—Roulade
 Macfarlane—Evening Bells

KENNETH EPPLER
 FIRST PRESBYTERIAN—AUBURN, N. Y.

Russian Composers
 Rimsky-Korsakov—Chanson Indoue
 Moussorgsky—March of Victory
 Tchaikowsky—Pilgrim's Song
 Rubinstein—Kamenoi-Ostrow.
 Melody F.

Arensky—Pres De La Mer
 Gretchaninoff—Cradle Song.
 Free Russia Hymn.
 Dargomjzsky—Melodie Russe
 Cui—Orientale
 Rachmaninoff—Serenade. C-sm
 Prelude.

DR. J. LAWRENCE ERB

Kinder—Meditation.
 Renaud—Grand Chorus D
 Rheinberger—Vision
 Guilman—Finale (Son. 4)
 Stoughton—Chinese Garden
 Erb—Triumphal March
 Erb—Allegretto Scherzando

LYNNWOOD FARNAM
 HOLY COMMUNION—NEW YORK
Pupil's Recital

Vierne—Finale (Son. 1)
 Boellmann—Ronde Francaise
 Miss Ellen M. Fulton
 Franck—Choral 3 Am
 Miss Katharine S. Fowler
 Bach—Prelude and Fugue A
 Baumgartner—Idyl G
 Alfred M. Greenfield
 Bach—Toccata and Fugue Dm
 Henselt—Ave Maria

Mrs. Olga Mendoza
 Dupre—Prelude and Fugue
 Leon Verrees
 Gigout—Scherzo E
 Vierne—Prelude D (24 Pieces)
 Miss Isabella R. Smith
 Vierne—Finale (Son. 2)
 Karg-Elert—Legend of Mountain
 Alexander McCurdy Jr.
 Vierne—Scherzetto (24 Pieces)
 Barnes—Finale (Son. 2)
 Hugh B. Porter



MR. FRANK M. CHURCH

Head of the music of Athens College, Athens, Ala., a native of Sandusky, Ohio, graduate of New England Conservatory, pupil of Messrs. George W. Andrews, Henry M. Dunham, George E. Whiting, Guilman, and Widor. Mr. Church's first position was with the Methodist Church of Sandusky; he has given about a hundred recitals and has a strenuous program of concerts in Athens College.

MISS ELLEN FULTON

ST. LUKES—SCRANTON, PA.

†Mendelssohn—Son. 1

Maily—Cantilene

Parker—Novelette

Franck—Pastorale

Bossi—Chant du soir

Vierne—Finale (Son. 1)

WALTER E. HARTLEY

POMONA COLLEGE—

CLAREMONT, CALIF.

Debussy—Andantino

Grieg—Elegiac Melody

Barnes—Solemn Prelude

Russell—Saguenay. Basket Weaver.

Milligan—Traditional Melody

Kinder—Berceuse

Sokalsky—Chant du Berceau

Stebbins—In Summer

Barnes—Chanson

CASPAR P. KOCH

Herold—Zampa Overture.

Sjogren—Fantasia

Saint-Saens—Le Sygne

Durand—Chacone

Demarest—Memories

Batiste—Offertiere Dm

Delemaerter—Carillon

Eddy—Fantasia on Faust

*J. B. FRANCIS McDOWELL

Haydn—Andante

d'Evy—Concert Overture

Thayer—Variations Nuremburg

Wagner—Tristan Love Death

Callaerts—Intermezzo

Cadman—Sky-blue Water

Buck—Home Sweet Home

Wagner—March and Chorus

(Tannhauser)

DUNCAN S. MERVYNNE

Silver—Jubilate Deo

Harker—Summer Night
 Thompson—Woodland Shadows
 Frysinger—Grand Choeur.

Song of Joy.

Diggle—Marche Heroique.

Souvenir Joyeux.

HENRY F. SEIBERT

NEW YORK

Ravanello—Christus Resurrexit

Kinder—In Moonlight

Stoughton—Pygmies

MacDowell—Wild Rose

Karg-Elert—Bourree et Musette

Sturges—Caprice

Improvisation on Familiar Hymns

Ycn—Primitive Organ. Concert Study.

Jenkins—Dawn

Kinder—At Evening

Boex—Marche Champetre

Lemare—Swanee River

Yon—Christmas in Sicily.

THEODORE STRONG

Sturges—Meditation

Nevin—Toccata Dm

Jenkins—Dawn

Federlein—Scherzo

Torjussen—Midnight

Goodwin—In the Garden

Dunn—America Triumphant

JOHN S. THOMPSON

Bowman—Chant Sans Paroles

Faulkes—Theme E

Godard—Jocelyn

Kinder—Arietta

Grisson—Offertoire

EVERETT E. TRUETTE

JORDAN HALL—BOSTON

Pupil's Recital—American Composers

Dunham—First Mvt. (Son. 1)

Miss Mildred M. Partridge

Rogers—Toccata Cm

Raymond Floyd

Miller—Nocturne F

Miss Helen C. Stockholm

Bird—Concert Fantasia Fm

Richard B. Wingate

Foote—Toccata E

Gordon F. Gilmore

Kinder—Meditation D-f

Percy L. Walker

Miller—Scherzo Symphonique

Miss Lillian Kivlan

Kinder—Toccata D

Martin C. Jensen

Foote—Festival March

Miss Hazel Cann

Brewer—Springtime Sketch

Ralph A. Harneske

Federlein—Scherzo Dm

Miss Ruth Smith

Bartlett—Toccata E

Alfred W. G. Peterson

*CARL WIESEMANN

ST. MATTHEWS CATHEDRAL—

DALLAS, TEX.

Kinder—Caprice

Grasse—Serenade

Maitland—Overture A

MacDonald—Twilight

Andrews—Serenade

McKinley—Cantilene

Frysinger—Meditation

Dickinson—Berceuse

Organs Under the Microscope

An Application of Constructive Criticism in an Effort to Encourage the Much that is Good And Eliminate the Little that is Bad

BUFFALO, N. Y.

SCOTTISH RITE CATHEDRAL
ESTEY ORGAN CO.

THE MAIN ORGAN is located over the rear balcony, with the Echo on the stage with a direct opening into the choir loft to accompany the 125-voice choir of the Cathedral. The building is one of the finest among Shrine temples. The Luminous Stop-Touch console is movable.

The three borrowed 16's in the Pedal seem to supply the necessary pianissimo foundation. The couplers may supply the needed 8' Pedal tone. We might call for another 8' reed for solo effects.

The Great is apparently built for accompanimental rather than solo work; if the voicing is rich enough it will have certain solo possibilities in spite of the monotony of four Diapasons, one string, and two flutes. Quite evidently, the intention is for churchly dignity rather than concert attributes.

The Swell strings and reeds make a beautiful Swell Organ. Only one 4'. The Mixture would be infinitely more valuable if it were available in separate ranks as well — think what each of the three ranks would do to the two Flutes and the Vox, not forgetting even the Diapason.

The Choir is a musical, attractive, highly concentrated organ—maximum effect on minimum resource. Couple these advantages to Estey voicing and we get a rich division.

Since the Great, Swell, Choir, and Solo are all located together it might be an advantage to borrow the reeds and brass for the Solo instead of buying pipe-work, and resort to the economy of further borrowing in order to gain pliability and coloring values for all divisions. A few derived 4's and 2's would be highly desirable; the money spent in the Solo could be partly saved without sacrificing anything of value. No ear on earth can tell in such an organ whether there are thirty registers sounding or forty; but every player can tell in a moment whether he has thirty or fifty or seventy at his command—and in actual playing it matters but little whether certain solo voices be borrows or ranks.

The Echo is a lovely organ but it is apparently built for musical beauty and not for accompanying the 125-voice male choir of the Cathedral.

The instrument represents the conservative, Straight school of building, and relies upon voicing to atone for the lack of mutation ranks. However,

voicing can quite satisfactorily atone for lack of mutation in the ensemble, as the modern voicers have proved many times, but it cannot in any way atone for the lack of coloring power which a player needs. For this purpose there is nothing to equal the free use of 4', 2', and the off-unisons. To inalterably hitch two or three ranks of pipes to one stop is a great extravagance. The single Mixture and the Solo three-rank Violins indulge in this extravagance; how much more useful the three strings would be were they available by borrowing in individual ranks on the Swell.

These are points worth considering when a list of stops is being made. A Straight Organ such as this is a delight to the conservative, and a credit to the art of organ building in an age when solid values are none too greatly stressed. Such alternative methods of writing the list of stops, as we venture to give, are only alternatives, and in no way criticisms of the instrument. It is for the purchaser to say what he wants to buy. Organs of today (and every other day) are far too much alike. We need more variety, more experimenting, more individuality. The analyses published in these pages on all types and sizes of organs are intended to stimulate original thought; we as a profession need to do more original thinking about the equipment by which we must succeed or fail before our public. The builders are only too ready to meet our requirements—when we have any that are creditable to us or intelligible to the builder. The organ specification of 1900 is not fit to serve the public of 1926. By 1950 most of us will have realized this and those of us who shall have proved incapable of progress will no longer be playing organs, but, we hope, harps.

BUFFALO, N. Y.

SCOTTISH RITE CATHEDRAL

Builder: ESTEY ORGAN CO.
List of Stops by MR. JOSEPH G. ESTEY
Scales and Pressures by MESSRS. WM. E. HASKELL and R. E. STAPLES
Finishing by MESSRS. G. GUNZINER and C. E. HASKELL
Dedicatory Recital by MR. HENRY F. SEIBERT, Nov. 29, 1925

	V.	R.	S.	B.	P.
Pd:	4.	4.	11.	7.	152.
Gt:	10.	10.	11.	—	610.
Sw:	13.	15.	13.	—	947.
Ch:	8.	8.	8.	—	560.
So:	9.	11.	11.	—	779.
Ec:	9.	9.	9.	—	645.
	53.	57.	63.	7.	3693.

PEDAL 8": V 4. S 11. P 152.

- 1 32 Resultant Nos. 3, 6.
- 2 Bourdon mf No. 6
- 3 16 DIAPASON ff 44w
- 4 DIAPASON f No. 12-G
- 5 CONTRA VIOLE p No. 35-C
- 6 BOURDON mf 44w
- 7 LIEBLICHGEDECKT ppp No. 22-S
- 8 8 Bass Flute ff No. 3
- 9 4 Octave mf No. 12-G
- 10 16 TROMBONE fff 32r
- a Bass Drum
- b Thunder

ECHO:

- 11 16 BOURDON p 32w

GREAT 6": V 10. S 11. P 610.

- 12 16 DIAPASON mf 61m
- 13 8 DIAPASON ONE ff 61m
- 14 DIAPASON TWO mf 61m
- 15 DULCIANA pp 61m
- 16 GEMSHORN p 61m
- 17 MELODIA mp 61w
- 18 GROSSFLOTE mf 61w
- 19 4 OCTAVE mf 61m
- 20 FLUTE HARMONIQUE mp 61m
- 21 8 TUBA ff 61r
- A HARP 49b See Tremulant

SWELL 6": V 13. S 14. P 947.

- 22 16 BOURDON mp 73w
- 23 8 DIAPASON f 73m
- 24 SALICIONAL pp 73m
- 25 VIOLE D'ORCHESTRE p 73m
- 26 VIOLE CELESTE p 61m
- 27 STOPPED FLUTE p 73w
- 28 CONCERT FLUTE mp 73w
- 29 4 FLAUTO TRAVERSO mp 73w
- 30 III MIXTURE mp 183m
- 31 16 CONTRA FAGGOTO mp 73r
- 32 8 OBOE p 73m
- 33 CORNOPEAN f 73r
- 34 VOX HUMANA p 73r Tremulant

CHOIR 6": V 8. S 8. P 560.

- 35 16 CONTRA VIOLE mp 73m
- 36 8 VIOLIN DIAPASON mf 73m
- 37 MUTED VIOLE pp 73m
- 38 MUTED CELESTE pp 61m
- 39 CLARABELLA p 73w
- 40 UNDA MARIS p 61w
- 41 4 FLAUTO D'AMORE p 73wm
- 42 8 CLARINET mp 73m Tremulant

SOLO 10": V 9. S 12. P 779.

- 43 8 STENTORPHONE ff 73m
- 44 GROSSGAMBA mp 73m
- 45 FIRST VIOLINS 3r p 207m
- 46 MAJOR FLUTE mp 73w
- 47 4 WALDFLOTE mp 73m
- 48 2 PICCOLO p 61m
- 49 8 TUBA MIRABILIS fff 73w 15"
- 50 ORCHESTRAL OBOE mf 73r 15"
- 51 SAXOPHONE f 73w
- B CHIMES 20
- C XYLOPHONE 37
- c Snare Drums Tremulant

ECHO 6": V 9. S 9. P 645.
 52 8 ECHO DIAPASON f 73m
 53 VIOL AETHERIA ppp 73m
 54 VOX ANGELICA ppp 61m
 55 QUINTADENA p 73m
 56 CONCERT FLUTE mp 73w
 57 ROHRFLOTE mf 73w
 58 4 CHIMNEY FLUTE mp 73w
 59 8 TRUMPET ff 73r 8"
 60 VOX HUMANA p 73r
 Tremulant

COUPLERS:

To	16'	8'	4'
Pedal		GSCL	GSCL
Great	SCL	GSCL	GSCL
Swell	SL	SL	SL
Choir	SCL	SCL	SCL
Solo	L	LXY	L

X—Solo Onoroff piston

Y—Echo Onoroff piston

PISTON COMBINATIONS (Absolute): 30

GP. 5. SP 6. CP 4. LE 7. Tutti 8.

ACCESSORIES: Pedal.

CRESCENDOS: S. C. L. E. Register.

REVERSIBLES: G-P. S-P. L-P. Full Organ.

HARMONIC ORGAN

AN INTERESTING PROPOSAL

SENATOR RICHARDS of Atlantic City proposes a Harmonic Organ of rather softly voiced Flute-toned pipes tuned to their true pitch and carefully graduated according to the natural strength of the harmonic. His scheme calls for twenty-five registers; we reproduce it exactly as he gives it.

8	Unison
6 2/5	Tierce
5 2/3	Quint
4 4/7	Septieme
4	Octave
3 5/9	Ninth
3 1/5	Tenth
2 10/11	Eleventh
2 2/3	Twelfth
2 2/7	Fourteenth
2	Fifteenth
1 7/9	Sixteenth
1 3/5	Seventeenth
1 5/11	Eighteenth
1 1/3	Nineteenth
1 1/7	Twenty-first
1	Twenty-second
8/9	Twenty-third
4/5	Twenty-fourth
8/11	Twenty-fifth
2/3	Twenty-sixth
1/2	Twenty-ninth
2/5	Thirty-first
1/3	Thirty-third
1/2	Thirty-sixth

MR. MARSHALL BIDWELL

SUMMARY OF COMPOSITIONS PLAYED ON THE NEW SKINNER

WE TAKE PLEASURE in giving a summary of works presented on the new Skinner Organ in the First Presbyterian, Cedar Rapids, Iowa, by Mr. Marshall Bidwell, of Coe College Conservatory, in his series of nine recitals; as usual we confine our selections to

works recommended for public presentation, chiefly contemporary publications written by and for our own age:

Liebich—Music Box
 Friml—Dawn
 Stoughton—Chinese Garden
 Saint-Saens—March Heroique
 Dethier—The Brook
 Massenet—Angelus
 Brahms—Waltz
 Ditor—Swing Low
 Kinder—Jubilate Amen
 Johnston—Resurrection Morn
 Kinder—In Springtime
 Rogers—Scherzo. Fuga.
 Rogers—Concert Overture
 Sturges—Meditation
 Tchaikowsky—Dance of Reed-Flutes

REGISTRATION BUREAU

THE BUREAU has calls for two student organists in New York City, at modest but helpful salaries. A hurry call for a substitute for a festive Easter service with organ and orchestra was happily satisfied by the presence in New York of one of Ohio's noted organists, who kindly gave his services and received the usual fee. Visitors to New York are requested to notify the Bureau if they are open for substitute engagements. The Bureau has on record one noted church organist who is available; his name is known throughout the Country: he desires a change of scene for the invigorating influence such a change always has.

Paris Notes

Rambling Comments on France and

Its Organs and Organists

By HUGH McAMIS
 Official Correspondent



HE LAYMAN enjoys seeing a beautiful organ case. He cannot tell whether the Choir has a sub-celesta or the Great a five-rank Mixture, but he can tell when he sees something other than a few barren pipes huddled together, quite devoid of grace or color. Of course that artistic race, the Italians have something pleasing in form as well as harmonious in color; one of the best examples I have ever seen is that in the Cathedral at Genoa. The organ proper is placed in the center, a few lead pipes showing, large hinged panels with painted biblical scenes standing open on either side. The case is Fifteenth Century with much gilt, color, and carving—an artistic feast for the eye.

Why can't we have more attractive cases or screens? It does take time and money, but certainly the American financiers are as wealthy as the Genoese merchants of old.

In the chancel there is a small Choir Organ of unique design. It is oblong, some ten feet high, entirely enclosed; when one wishes to play, two hinged panels are swung open, displaying a few speaking pipes and the two manual keyboard, possessing some twenty stops. There is a plate giving the builder's name and the date 1867, but I am sure the case must be much older.

One does see attractive cases, but just what comes out of them is a different matter. Last month in Florence I attended High Mass at S. Lorenzo, famous for its Medici Chapels, and

heard shades of 1888 salon type of school-girl piece, badly played, for the offertory. The usual one, three, five, in the left hand, trills in the right, pedals entirely absent. Nothing could have been more ridiculous.

Switzerland, however, is quite different. Lausanne is proud of her organ in the Cathedral, on which weekly recitals are given. And Lucern is famous for its large instrument. Three years ago I heard a recital starting with Bach's FANTASIE in G minor and ending with the much beloved STORM IN THE ALPS, which one the organist preferred I do not know, but we are told we must have variety in our programs!

Fontainebleau has a new three manual electric organ in the Conservatoire of which Monsieur Convers, successor to Cavaille-Coll, is justly proud. It is built for the American on the American plan, adjustable pistons, cerscendo pedal (much to the disgust of Monsieur Widor), all three manuals under expression (including Pedals) and everything except a Tremulant and Vox Humana. The specifications are:

PEDAL: 16' Soubasse, Flute; 8' Bourdon, Trompette.

GREAT: 16' Bourdon, 8' Diapason, Flute, 4' Prestant.

SWELL: 8' Flauto Traverso, Gamba, Voix Celeste, Hautbois, 4' Flute Octavante, 2 2/3' Nazard.

CHOIR: 8' Cor du Nuit, Salicional, Trompette, 4' Flute, Plein Jeu.

There are complete couplers 16' and 4' on each manual and to the Great.

also Pedal 4' to Swell I believe, all of which is a new thing entirely for French builders. As they give us music and interpretation, we in turn give them new ideas in organ construction. Mr. Bonnet's recital was not given as the organ was not finished before he left for his vacation. M. Dupré played his recital and the School is still buzzing with compliments, praises, and enthusiasms. The instrument is admirably placed in a large stone hall in which the Kings used to play volley ball. It is arranged now for a recital hall with pictures and choice bits of carved wood, including a small organ case that was used in the chapel.

The organ class totaled fourteen last year, coming from the four ends of America. Both Widor and Libert are more enthusiastic each summer and certainly nothing but great good can come of working and living in such delightful surroundings, studying with these great teachers.

MODERN SCIENTIFIC ORGAN SCHOOL

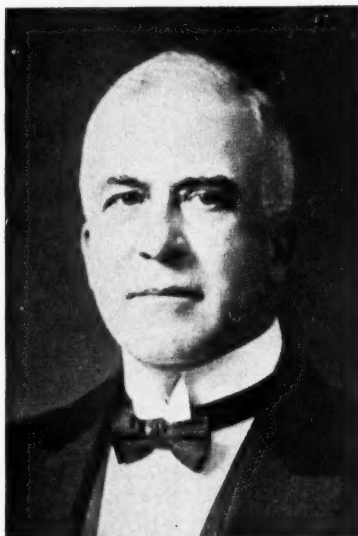
PUPILS of the School include beginners and professionals of unusual record. Mr. Ernest Graham of St. John the Evangelist won the critics' appraisal for "the best service in town this season" when he presented a Hadley program; another pupil, Miss Lillian Engelhardt of the Elmhurst Methodist has been called one of the most promising of women organists. Another 18-year-old pupil is playing in Loews' Mt. Vernon; another graduate, 21 years old, went to a theater position in Pennsylvania at \$85. weekly for a six-day week. Mr. Wm. A. Goldsworthy, director of the School, has thus been successful in theater teaching as well as church, and in addition, his pupils have appeared in Town Hall concerts four times this season.

Mr. Goldsworthy's personal recital work includes the dedication of the Masonic Temple Möller in Paterson, N. J., a recital in Babylon, L. I., with a return engagement there within the month, another dedication in Lynbrook, and a third at Plainfield. Five recitals were given during the third week of March.

BACH'S LITURGICAL YEAR

RECITAL AND LECTURE BY MR. ROYAL A. BROWN FOR SAN DIEGO GUILD

An interesting program, reproduced herewith, was presented under Guild auspices, based upon the Choralpreludes of Bach for the Liturgical Year. These unique preludes were the basis of an extensive article by Mr. Albert Riemenschneider in these pages, which was reprinted and is available to all subscribers for the asking. Mr. Brown



MR. FLOYD J. ST. CLAIR

Composer of many organ pieces of melodious character, born Feb. 4th, 1871, in Johnstown, Pa., studied music with private teachers, and began his career as organist in Calvary Presbyterian, Braddock, Pa.; he has been for some years music editor and arranger for the Sam Fox Publishing Co., who have produced many of his charming melody pieces for the organ; he has written extensively for orchestra and band, and has been conductor of the Al Koran Shrine Band for fifteen years. He is a member of the Guild, and a Shriner.

chose to place the beginnings of life in the middle of his program, and then end with New Year's, instead of following the usual order of the Preludes and of life also, by beginning with birth and ending with death. Though such a program makes a severe recital, its peculiar character makes it none the less interesting. Mr. Brown's program gave full credit to the builder, Pilcher, as well as to himself, the player.

- No. 18 (Feast of the Purification)
"In Peace and Joy I Now Depart"
- No. 24 (Passiontide)
"O Man Thy Fearful Sin Bemoan"
- No. 27 (Easter)
"Christ Lay in Bonds of Death"
- No. 38 (Man's Fall and Redemption)
"Through Adam's Fall"
- No. 44 (Time of Death)
"Hark a Voice Saith All Are Mortal"
- No. 2 (Advent)
"God's Son is Come"
- No. 3 (Advent)
"Christ God's Son"
- No. 7 (Christmas)
"O Hail This Brightest Day"
- No. 15 (Close of Year)
"Help Us to Praise God's Goodness"
- No. 16 (New Year's Eve)
"The Old Year Now Has Passed Away"
- No. 17 (New Year's Day)
"In Thee is Gladness"

MR. CHARLES RAYMOND CRONHAM

RECORD OF THE SEASON OF MUNICIPAL RECITALS IN PORTLAND, MAINE

THE winter concert series closed March 28th. "Attendance has been the largest in history", says the Municipal news bulletin, "and frequently the Auditorium seating 3,000 was filled to capacity and standing-room taken, a marked tribute to the skill of Mr. Cronham in arranging programs." The series included concerts by the Portland Symphony, Fifth Infantry Band, Bowdoin College Glee Club, and the Womans Choral Society; special programs by Mr. Cronham were an All-Wagner, Russian, and American.

PITTSBURGH, PA.

PITTSBURGH MUSICAL INSTITUTE

THE new Möller specifications sent these columns from the Institute do not show the essentials of pipes, borrowings, and duplexings. Comments are therefore impossible; but the instrument shows what can be done on an economical plan, and we give it space here in skeleton form.

PEDAL

- 16 Diapason
- Bourdon
- Echo Bourdon
- 8 Octave
- Flute
- Echo Flute
- String Organ

GREAT

- 8 Diapason
- Gross Flute
- Melodia
- Erzähler
- 4 Traverse Flute
- French Horn
- String Organ
- Harp Celeste
- Tremulant

SWELL

- 16 Bourdon
- 8 Diapason
- Stopped Flute
- Salicional
- Vox Celeste
- 4 Flute D'Amore
- III. Dolce Mixture
- 8 Oboe
- Cornopean
- Vox Humana
- String Organ
- Tremulant

CHOIR

- 8 Diapason
- Concert Flute
- Unda Maris
- Dulciana
- 4 Rohr Flote
- 8 Clarinet
- String Organ
- Tremulant

STRING

- 8 Viole D'Orchestra
- Vox Celeste
- Viole Celeste

AMONG THE BUILDERS

HOW TO GAIN PUBLICITY — ESTEY
BUILDS THREE 4-MANUALS—HILL-
GREEN-LANE EXPORTS A 4-
MANUAL—KILGEN BUILDS
A METROPOLITAN
4-MANUAL

A CONTRIBUTOR clipped from the *New York Sun* a 3-column photo and one-column story of the new Balbiani organ brought to New York from Italy, with the query, Would a newspaper give such attention to an American product? Yes, we believe they would, if the American builder or purchaser had real news value behind his instrument, and if he sent to the newspapers a typewritten story suitable for each particular newspaper, and accompanied the story with a correct photograph of interesting and pictorial character, perhaps together with an offer to pay the cost of making the plate. That's a lesson in the gentle art of publicity.

The excellent Pacific Coast Musician edited by Mr. Frank H. Colby, himself an organist, has been lately championing the cause of truth in organ publicity—a cause which does not need championing among legitimate builders but which needs strenuous attention among the unit makers. We quote a sample from the effective pages of the P.C.M.:

"Annet 'biggest organs in the world', the story comes from San Francisco that it was announced some time ago that what was claimed to be the 'largest orchestral organ in the world' was to be installed at a certain point in that city. When it arrived it was carried in twenty-five trucks through the city in its shipping boxes—and twelve of the trucks carried empty boxes!"

Estey contracts on the Pacific Coast closed by Mr. J. B. Jamison include a 4-m of 3555 pipes for the Civic Auditorium in Sacramento and another 4-m of about 3000 pipes for the Scottish Rite Temple in San Jose; the former will be largely on 6" and 7" wind with the Solo on 15". Another 4-m is being built for the First Lutheran, Dayton, Ohio, contract closed by Mr. Swight Smith of the Pittsburgh office. Mr. Arthur R. Dolbeer of Lyon & Healy office closed the contract for thirteen Esteys for the new Chicago Masonic Temple, and for a representative instrument with player for the Murphy Memorial Building of the American College of Surgeons.

Hillgreen-Lane is building a 4-m for Kawaiahao Church, Honolulu, with a special Echo Organ at the opposite end of the auditorium which has a seating capacity of 2000. While on a visit to Honolulu Mr. C. A. Lane was visited and serenaded by the officials and choir of Kawaiahao Church.

The Will A. Watkin Co. of Dallas have placed eighteen Hilgreen-Lanes in New Orleans alone; their most notable recent contract was for the 4-m in Southern Methodist University, Dallas, dedicated by Mr. Charles M. Courboin, March 26th.

Geo. Kilgen & Son, Inc., of St. Louis is building a 4-m for the great new Church of Our Lady of Perpetual Help, Brooklyn, N. Y., which will be located in special organ chambers behind grill work. It will be ready early next year and the builders expect to make it one of the largest as well as the best in the Metropolitan district.

Skinner Organ Co. has an interesting problem in the building of the 4-75 organ for the Church of the Resurrection, where Mr. Clement Campbell is organist; part of the organ was completed in 1925 and various devices have been used to increase its resourcefulness until the instrument can be completed by the addition of the registers to complete the specifications.

Welte-Mignon's new Chicago studio on the top floor of the new Gothic Building, 173 North Michigan Avenue, will seat 150 visitors; the 3-m instrument will have an Echo, and be equipped with a separate player console; ultimately the multi-control console will be installed. The first public use of the studio was the entertainment April 27th of the Chicago Society of Organists. Mr. James Topp is manager of the Chicago office; he formerly represented the Spencer Turbine Co. and the Kinetic Engineering Co., and has supervised the installation of organs for various builders. Mr. James Nuttall has completed installing the new Welte Philharmonic Organ in the W. Q. Patten Los Angeles residence, and will have the Welte-Mignon concert instrument ready for the opening of the new Casa del Mar Club, Santa Monica, of which Mr. Julius K. Johnson is organist and music director. Mr. Nuttall is also installing a Welte Philharmonic Reproducing Organ in the Los Angeles residence of Mr. John A. Evans.

MR. C. ALBERT SCHOLIN
GIVES THIRD ANNUAL SPRING MUSIC
FESTIVAL IN WATERLOO

FOR THE THIRD TIME Mr. Scholin does the impossible and presents the Spring Music Festival consisting of two evening concerts, the first of which was vocal solos and ensemble singing by solo voices, with the second devoted to Grieg's "Olaf Trygvasson" and Mendelssohn's "Hymn of Praise", sung by Mr. Scholin's Waterloo Festival Chorus, with four vocal soloists and three accompanists, an array of about 125 voices.

OTHER CHURCH NOTES
"ONE THING is apparent to me. To make a decent living I do have to drop

personal likes a bit more. I have done it here with good success. If I must play the Largo and such to hold my job I am going to do it. And I can put just as much sob into it as the next one. I can even play jazz if I have to, so there! It hurts to recede but I guess the life of an idealist is that of the dog. I cannot quite bring myself to go to the dogs. Church music is a very uncertain career." The brother is awakening, pray for him.

Mr. Otto T. Hirschler, of the First Methodist, Long Beach, Calif., exemplifies the better trend in his treatment of the postlude. The church is a social institution, in fact was founded to be of service to mankind; if the social element is not fostered, the church can but suffer. And if an organist continues the fortissimo postlude, there can be no comfortable social life in the auditorium after the service; hence, the meditative, melodic, quiet postlude of today, to replace the boisterous interruption organists formerly indulged in after the service. Mr. Hirschler's postludes, taken from the current season, show an excellent friend in the right direction:

Handel—I Know That My Redeemer

Jensen—Andante

Smith—Andante Religioso

Gounod—O Salutaris Hostia

Lemaigre—Andante Religioso

Handel—Minuet

Tchaikowsky—Chanson Triste, Barcarole.

Mr. H. L. Yerington of Norwich Town, Conn., comments on the small-town music problem: "As for myself, I enjoy watching the programs of our foremost organists for new works that are frequently played, besides keeping an eye on the reviews of new music. In the last few years have put on my programs such numbers as: Two Suites for organ, and Suite Arabesque, Holloway, Pastorale Suite, Demarest; Concert Overture in A, Maitland; Sketches of the City, Nevin; Legend of the Desert, Stoughton; American Fantasia, Diggle; and others. It's a great pleasure, this working in such as the above in addition to those by Bach, Beethoven, Mendelssohn, Reinberger, and so forth."

The Pius X. School of Liturgical Music, New York, holds its Summer Session as usual in which all phases of Catholic music are dealt with in masterful and practical manner.

Woman Organ Players Club of Boston

THE regular meeting of the W.O.P. Club held at the Copley M. E. Church had a large attendance. In fact, the



*Discriminating Committees
naturally prefer the "Pilcher"*

HENRY PILCHER'S SONS INC.
Pipe Organs
LOUISVILLE, KY.

The Hall Organ Company

Builders of
High Grade Organs

for CHURCHES HALLS
RESIDENCES THEATERS

Office and Factory: WEST HAVEN, CONN.
New York Office:
665 FIFTH AVE. . . . PHONE: PLAZA 8761

*The Association of National advertisers--
The National Publishers Association--
The Associated Business Papers--
The Department of Commerce--*

--all recommend the page size of

THE AMERICAN ORGANIST

When you make plates and lay-outs for your program of advertising, use the page size of THE AMERICAN ORGANIST as your standard. It has not merely the approval but the endorsement of the great organizations of the Advertisers, the Publishers, and the United States Government. It was adopted as standard only after an exhaustive investigation by the Department of Commerce in the interests of the most economic and attractive use of advertising space.

Let these experts help your program of advertising

THEY KNOW!

programs have been so interesting the Club has gained many new members through them.

Mrs. Natalie Weidner presided and after the business meeting introduced her husband Mr. Earl Weidner, who is also an organist and scholarly player of distinction. His program included *SOUTENIR* by Lemare, *MOONLIGHT* by Kinder, and *THE ELF* by Bonnet.

Mr. Weidner is a favorite in Boston and vicinity and justly so. His playing is far above the average.

Mrs. Amelia L. Frantz, dramatic soprano, sang a group of songs accompanied by her son, who is an able pianist. Her singing was superb and she was kind enough to present several encores.

A music memory contest was held under the direction of Mrs. Mina del Castillo, who had charge of the morning program. Mrs. Estelle Kenyon was the winner.

A delightful luncheon was served with Mrs. Helen Bradley, Miss Alice Cunningham, Mrs. Adelaide Yahraus, Mrs. Dorothy Sprague, Mrs. Florence Jones, Miss Alice Shepard, and Mrs. Maude Hacke as hostesses.

To accommodate members who find it impossible to attend the morning meetings a special evening program was held at the Estey studio. Mrs. Natalie Weidner presided and Mr. and Mrs. Henry Giddeon were guests. Miss Myrtle Richardson opened the meeting with two organ selections, *ADAGIO* by Guilman and *SCHERTZO* by Vierne.

"Organ Music in Church and Theater" was the subject of a talk given by Mr. Giddeon, a well known lecturer and organist at Temple Israel. Mr. and Mrs. Giddeon were delightfully informal, telling of their recent travels and singing folk songs of some countries they had visited.

Miss Marjorie Passelt, an unusually gifted young lady, played several violin solos and sang a few vocal numbers.

A selection arranged for organ and piano was played by Mrs. Natalie Weidner at the organ and Mrs. Mina del Castillo at the piano.

The entertainment committee included Mrs. Myra Pond Hemenway, Miss Vera Francine, Mrs. Estelle Kenyon, Miss Freda Barth, and Mrs. Elena Donaldson.

—MARIE A. MOWAT

Los Angeles Theater Organists Club

THE MUCH ADVERTISED versatility of the theater organist was further exemplified when the Los Angeles Theater Organists Club presented their second Annual Frolic at the beautiful new Belmont Theater.

Theatrical traditions and organistic dignity were entirely disregarded in producing the entertainment, resulting in overwhelming success. Nearly two thousand people laughed more that night than at any known production since Jonah built the ark. The organist-artists enjoyed the tedious rehearsals and distributed a lot of happiness to others as well. The organ was used to accompany practically the entire show, Miss Silbermann and Mr. Jensen augmenting with the pianos during the musical comedy. Mr. Riemer "presiding at the console" made excellent use of his exceptional registrational ability, keeping his accompaniments sparkling with changes and giving just the needed support to the singing though a couple of "cyfers" somewhat interfered with the opening ode.

The overture received applause amounting to an ovation and Mr. Hill's accompaniment of the moving picture was one of the big events of the evening. Kathryn Flynn and Mr. Hill posed for the mellow dramatic slides accompanying the illustrated song presented by Miss Baker who looked very charming in her 1890 gown. She rendered most of the song very presentably but the final cadence was in fact rendered asunder, thereby provoking much mirth among the customers. Slides announcing coming attractions, changes of house policy, prices etc. were clever and humorous.

The three acts of variety, secured through courtesy of the management of the Short Circuit, could easily appear as headlines on any bill. They might not appear but once as in this case, though they were presented in true professional style and were enthusiastically received. The Belmont Sisters sang and danced as only sisters can, synchronizing their intricate dance figures with the scintillating melodies of the mighty voiced organ (not the largest). Riemer and Mills as black-face comedians, sprung a lot of good jokes some of which were funny. One could never have recognized these master organists from the stories they told. It is rumored they have been associating with musicians, which perhaps was the source of some of their gags. These versatile boys also doubled in the pit and in the operetta.

Inasmuch as your Correspondent is just recovering from bruises and abrasions received while performing in the Trio di Terpsichore, modesty forbids the use of many superlatives for this act, but Freddy Scholl played his pieces as any boy wonder should, and George Broadbent, the talented boy from Long Beach, nearly stopped the show with his trumpet and his classic bubble dance.

The splendid reception of the musical comedy forecasts genuine success for the excellent song numbers when

they are marketed, as now planned. The Los Angeles Theater Organists Club has enough composers to serve as a nucleus for a Hollywood tin-pan alley, though we hope some more musical name will be chosen by our local writers. Price Dunlavy, as general manager, director of production, ballet master, author, composer and actor, proved himself most efficient in each capacity and there is said to be some gossip about presenting him a medal if an appropriate one can be located and the price is right. Ziegfeld himself never presented a more glorified chorus than the ensemble under Dunlavy's direction. The costumes were smart and changes frequent, the dancing might have been aptly termed ultra modern divertissements. Helen DuFresne's singing of "NOSEY POSEY" was repeatedly encoored as was the beautiful waltz ballad "WHEN ROMANCE FADES", sung by Dave Robertson and Marie Lindanger. Their graceful dancing made the number very attractive. President Arch Fritz acted as business and stage manager and reports that the net proceeds will total something under seven thousand dollars.

Plans are already developing for next year's Frolic which will probably be staged on Broadway where more patrons may be accommodated. This annual event not only serves to further cement the fraternity but puts the profession before the public in a very definite way which formal recitals and routine solo work cannot accomplish. The organ and its players have become theater essentials and if the theater managers can't tell the anxious public about it the Los Angeles bunch intends to do so in their own way.

The Los Angeles Theater Organists Club sends greetings to the down-trodden brother and sister organists of the frozen East and elsewhere and submits the following detailed program of our 1926 Frolic which we believe has done us more good than twenty-four sheet advertising. Globe-trotter from Moronia may not like our style but not knowing any better we are all happy and heartily recommend the following presentation:

—PROGRAM—

PART ONE

The Nickelodian of 1906

- (a) The Midnight Fire Alarm....
.....E. T. Paul
The Pianist—Ivree Keyes
.....John E. Hill
The Drummer—I. R. Noisee
.....Harry Moore
- (b) Moving Pictures—"HER INDIAN HERO" (Nestor) Featuring Dorothy Davenport and Jack Conway
- (c) Illustrated Song—"The Mansion of Aching Hearts" by Harry von Tilser

Liberty Organ Percussions

THE selection of the percussions for your organ deserves the same careful attention as the selection of any other stops and your specifications should include the Liberty Organ Percussions so necessary to perfect tonal blend and harmony.

Omitting to specify the Liberty Organ Percussions means the neglect of a highly important part of your organ.

At your request your builder will supply any of the various Liberty Percussions and it is to your interest to insist upon their installation.

Many of the leading organ builders here and abroad use the Liberty Organ Percussions as standard equipment in their high grade instruments.

Our catalogue "P" and any information you may wish will be forwarded free of charge.

Sole Manufacturers

**The
Kohler-Liebich Co., Inc.**
3549-53 Lincoln Ave.
Chicago, U. S. A.



not quite five years old
but here are some results—

Pupils from the Atlantic to the Pacific, playing in Churches at salaries ranging

from \$500. to \$3,500. a year

and playing in Theaters at salaries ranging

from \$35. to \$90. a week

three graduates are now teaching in large Conservatories. Names upon request. For terms and hours address—

MODERN SCIENTIFIC ORGAN SCHOOL

2067 Fifth Ave.—New York

Washington Auditorium Recital Jan. 21, 1926.

PRESS COMMENTS.

THE WASHINGTON TIMES
(J. MACBRIDE):

Our Civic Organ, in the Washington Auditorium, has never had so rich an exposition of its possibilities as was given last evening under the virtuoso fingers of Firmin Swinnen, who was heard here for the first time. No one has ever brought out our Organ so finely before and the program was a delightful one.

ALL WASHINGTON SHOULD KNOW OUR ORGAN AS HE PLAYS IT.

If only Mr. Swinnen could play for us some Sunday afternoon at 4 o'clock, he should have an audience that would fill the 6000 seats, an audience that would be entertained and yet who would hear the best of music, vitally alive, brilliant, as few artists make the concert organ.

LET US HEAR, LET MANY MORE OF US HEAR AGAIN THIS ORGANIST.

THE EVENING STAR:

Mr. Swinnen's program was a well balanced one, with numbers calculated to please everybody. **THERE HAS CERTAINLY BEEN NO OTHER ORGANIST TO DATE WHO HAS GOTTEN FROM THE INSTRUMENT AT THE WASHINGTON AUDITORIUM THE VARIETY OF EFFECTS THAT MR. SWINNEN OBTAINED.**

FIRMIN SWINNEN
2520 Madison St. . . . Wilmington, Del.



The Singer—Sheeza Warbler
Olivia Baker
 Belle of the Ball—Miss Astor-
 biltKatherine Flynn
 Love-Sick Swain—Mr. Musta-
 checoJohn E. Hill
*Announcements slides by John
 E. Hill*

PART TWO VARIETY

Act 1—The Belmont Sisters, Hotsy
 and Totsy

(The Original Sister Act)

MARIE RAMBO AND

BERTIE M. KOBER

Act 2—C. L. Riemer and H. Q. Mills
 in "AN IDEA"

Produced by Mills and

Riemer

Cast by Riemer and Mills

Costumes by Foreman and

Clark

Management, May H. Kelly

Act 3—Trio de Terpsichore

Willie Suffer ..Fred B. Scholl

Forluva Mikel

.....Geo. Broadbent

Nasturtium Awfulcoff

.....Roy L. Medcalfe

(a) Danse de Salome

(b) Pianoforte soli

(c) Grande Serpentine and Ballet
 Ensemble

PART THREE "BE NATURAL"

An original musical comedy written by
 members of the Los Angeles Theater
 Organists' Club for its Annual Frolic
 of Nineteen Twenty-six. Libretto by
 Price Dunlavy, Jr.

Overture—Selection from "Be
 Natural"

Played by Claude L. Riemer

THE CAST

Nosey Rosey ...Helen M. Du Fresno
 Clara NettMarie Rambo
 Mrs. Flageolet Stringer-Reed
Jane Davis Morris
 Mr. Manual Stringer-Reed
Walter Freed
 Duley-Anna Stringer-Reed
Marie Lindanger
 Claude TibiaDavid Robertson
 Sheila Sherry, a dashing widow ...
Bertie M. Kober
 Harpor Chrysoglott ..Harry Q. Mills
 Sid Glockenspiel ..Price Dunlavy, Jr.

MUSICAL NUMBERS

Note: Words by Price Dunlavy, Jr.
 Hum All Your Troubles Away
 Nosey Rosey
Music by Price Dunlavy, Jr.
 When Romance Fades
Music by J. Devere Jensen
 Personality
Music by J. Devere Jensen
 We'll Build a Cottage
Music by Walter Freed
 Chorus and Dances by Bertie M.
 Kober and Price Dunlavy, Jr.



THE sudden death of our beloved president Mr. John Priest plunged the Society into mourning. Mr. Priest died May 9th in Columbus Hospital, New York, following an operation. The Society attended the funeral mass in a body on May 12th in the Church of St. Mary the Virgin, when Tchaikowsky's ANDANTE CANTABILE was played by a quartet of strings. A memorial musicale is being planned in honor of this master organist who devoted his splendid talents and distinctive art to the theater. An account of Mr. Priest's work in music will be given later.

The Examinations of the Society were held May 27th in Wurlitzer Auditorium, New York, where both Straight and Unit consoles are available to candidates; Mr. George Crook is chairman.

Recent activities of the Society included chiefly the annual meeting May 20th when the following officers were elected:

Pres.—Dr. M. Mauro-Cottone

V.P.—Miss Vera Kitchener

Cor. Secy.—Ronald Oliphant

Rec. Secy.—John Pfeiffer

Treas.—Edward Napier

Exec. Com.—Miss Margaret French,
 Mrs. Marie Gottlieb, Theodore Koster,
 Carl K. McKinley.

Mr. Frank Stewart Adams and Mr. Carl K. McKinley furnished the program of music for the annual meeting.

CHICAGO

By LESTER W. GROOM
 Official Representative

CHAMBER MUSIC for the organ is a rather new and most interesting form of progress for the oldest of instruments. For the last two years Chicago has enjoyed an organ and orchestra concert given in Orchestra Hall with an orchestra of seventy-five or more players, which, in some cases, proved a rather heavy accompaniment for an organ of moderate power. This year, as a pleasant surprise, a concert was provided at Kimball Hall, a smaller room with a modern Kimball organ, and an orchestra of twenty-five men. Three Chicago composers, Mr. Borowski, Mr. Sowerby, and Mr. Delamarter, directed their own works which were played in solo by Mr. Walter Zimmerman, Mr. Rollo Maitland, and Mr. Edward Eigenschenk. The organ and orchestra combination is ideal under these conditions and does not need antiphonal passages to effect their individual tone; in Mr. Delamarter's WEAVER OF TALES both single and combined phrases were done to perfection. One of the novel effects of the concert was an unseen and unannounced soprano, whose voice penetrated through a light orchestration to the great delight of the listeners. A full house proved the appreciation of this form of organ music.

Choral societies, giving concerts in the greater music centers, must have something new, more interesting, more perfect or more astonishing in order to win their way among the audiences. St. Olaf's choir, from Northfield, Minnesota, F. Melius Christiansen directing, provided for their guests at Orchestra Hall a number of splendid works, some by the masters and a few moderns, and perfect technic, dependence on their director, which was keenly sensitive, control of voice, and several other good points proved their right to be heard again in Chicago. One of the director's secrets is the method by which

the chorus is trained to begin the numbers without prelude and even without a given pitch.

An interesting dinner was attended April 6th by members of the Guild and the National Association. Mrs. Virginia Carrington-Thomas, who played a recital that same night in Kimball Hall, and the Messrs. Delamarter, Borowski, and Sowerby, were guests. The three composers last named, whose works were played in the Organ-orchestra Concert given April 20th, told many interesting facts about the program. The need for an orchestra which would be subordinate in tone to the organ was illustrated by reference to the Orchestral Hall instrument, whose full power is so much less than the tone of the symphony orchestra, that the rhythm of the climax of the Guilman ORGAN CONCERTO was severely disturbed, the orchestra taking the unimportant accent heavier than the organ could take the strong beat, and the intention of remedying this in the present concert by giving the Organ a smaller, selected orchestration, whereby the solo instrument, a large, powerful Kimball, could shine out.

The Illinois Chapter of the A.G.O. has elected for their representative at the Buffalo Convention Lester W. Groom, F.A.G.O., who will play for his part of the program a number of works by Chicago composers. He will use Rosseter Cole's RHAPSODY, Felix Borowski's MEDITATION ELEGIE from the first Suite, Delamarter's MARCH from the SCITE IN MINATURE, Lily Walhams Moline's INTRODUCTION to the Second Sonata, and his own PRELUDE AND FUGUE in D-flat.



DETROIT

by

ABRAM

RAY

TYLER

Official

Representative

YEA, "WHAT a (musical) morning", and afternoon, and evening, this blessed month of April has afforded this (materialistic, etc) city of Detroit. The ancient Nunc Dimittis ring through my head the whole month for verily mine eyes did see and my ears hear that for which I have waited through long years of professionalism run rampant. At last I have seen the handwriting on the wall for those who think of music as an easy graft. The practitioner and teacher of the coming years has got to teach music not digitalis (as a cynical friend used to call it) or be cast into outer darkness, once and for all.

On April 12th opened in the Book-Cadillac, the convention of the Music Supervisors National Conference, and for five days we were shown what the school children of the present were being afforded.

The rest the session was pure joy and inspiration. To cover only the outstanding items, imagine an orchestra of over two hundred children playing the first movement of the Beethoven HEROICA so as to make a member of our wonderful Symphony fairly gasp. Then imagine a chorus and orchestra of children comporting themselves like thoroughbreds in a program including everything from an orchestral overture to a piano concerto played con amore, through an illustration of really great unaccompanied choral music. Imagine a concertmeister, a girl four feet high, commanding the perfect tuning of a great orchestra, and you can see what we are coming to. Then imagine, a young girl playing her own compositions, which were worth playing, and accompanying her mother in a song worth singing, also of her own composition, and you will get some idea of the feeling, that the Musical Millennium has come, that I in common with some other "elders" experienced.

For the rest, we have had wonderful choral music through that miracle of self sacrificing labor, the Choir of St. Olaf's College. F. Melius Christiansen has also worked a miracle in building a body of singers with the flexibility and color of a symphony orchestra, which for two hours, without visible or audible means of obtaining their pitch sang, true to pitch, and with marvelous expression. Had it come any other week it would have been enough to fill one's cup to overflowing.

You must expect to pay
more for

DEAGAN CLASS A CHIMES

but they are *worth* more



Note particularly the
sparkling, bell-like
quality of tone in
the upper register.



Good Cathedral Chimes
will outlast even the Organ
itself. The satisfying tone
quality of the genuine

DEAGAN

Class A Chimes remains
long after the slight addi-
tional first cost has been
entirely forgotten. There is
real economy in Quality.

DEAGAN

Organ Percussions are
supplied only through
the Organ Builder or
Maintenance Expert.

J.C. Deagan Inc.

Established 1880

4217 Ravenswood Avenue • Deagan Building
CHICAGO, U. S. A.

Austin Organs

If you could buy an automobile with
all parts accessible from the inside, take
a trip through while the machine is in
operation, would you not buy that car?

Austin Organs are instantly accessible
from the
thus adju
be made
and witho

Our ne

AUSTIN ORGAN CO.

156 Woodland Street - Hartford, Conn.

OVER 90 YEARS OF UNINTERRUPTED SUCCESS

H O O K & H A S T I N G S C O M P A N Y

Organs of

Highest Excellence

and Distinction

MOST APPROVED MODERN METHODS



Main Office and Works:

KENDAL GREEN . . MASSACHUSETTS

Branches: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO

Then to taper the month off properly Palmer Christian of Ann Arbor, opened the new Skinner Organ in the Jefferson Ave. Pres. Church. It was not my privilege to hear it, but I did hear William E. Zeuch of the Skinner staff give a wonderful exhibition at the organ. In the unavoidable absence of the master builder himself, Dr. Fortier, pastor of the church, gave the history of the organ, and Mr. Zeuch illustrated each voice of the instrument as described. Of especial note are the Carillon played from the Organ console though in their own tower way above the city streets, the beautiful solo reeds, and the tremendous ensemble. Mr. Zeuch has it all, infallible technique, wonderful color sense, a true feeling for contrast, and a sense of tempo. No gallery, no pretence, just true dignified and always adequate performance. He will always I fancy be a welcome guest, in Detroit.

And, to go back to my story, which is hard when one wants to express almost perfect content with an organist, the month ended with a performance by the massed quartets

Clarence Mader, Holliston M. E., Pasadena, gave a splendid program at the church assisted by Harold Smyth, pianist, and Margaret Colman, soprano. Weber's CONCERT-STUCK for piano and organ was presented.

James H. Shearer gave his inaugural recital at the first Presbyterian, Pasadena. A new solo organ has been added to the already adequate Spencer instrument. Mr. Shearer's Sunday evening pre-service recitals are receiving much favorable comment. Under the direction of Frederick Vance Evans "THE MESSIAH" was given at this church in March.

Clarence Kellogg, assisted by P. Shaul Hallet, Halbert R. Thomas, organists, and Margaret Thomas, pianist, formerly opened the 4-m Spencer in the Pasadena First Baptist. Though the organ now has some 65 registers completed there are to be several additional ones installed at once.

Harold Gleason, formerly a California boy, has been recitaling in these parts and it is hoped he may be able to attend the June Convention.

Henry F. Seibert has been engaged to formally open the organ in the new Elk's Temple sometime in May.

Dr. Ray Hastings of the Temple Baptist will play a week's engagement at the bicentennial in Philadelphia. He will be heard there in concert with the Creators band. When the Pacific Coast has a celebration one can at least spell the name; but that will not interfere with the assured success of Doc's eastern engagement.

Arnold Dann is now on his northern and eastern tour and will probably be heard in Philadelphia also.

C. C. Albert Tufts, First Church of Christ Scientist, Long Beach, gave the dedicatory recital on a new 3-m Welte-Mignon in the Fourth Church, Los Angeles.

After a dinner at the Windsor Tea Rooms at which Harold Gleason was guest of honor, the April meeting of the A.G.O. adjourned to a recital at the First Presbyterian. David L. Wright and Julius K. Johnson were the recitalists.

William Ripley Dorr is again representing the Hall Organ Company of Connecticut, this time for Southern California.

Most of the church organists gave a series of Lenten recitals which from reports were well attended and most favorably received.

William Wriceley has installed a set of twenty Chimes on a hill tower opposite Sugar Loaf Catalina Island, which were dedicated Easter morning. If Mr. Wriceley will now cause to be built a "world's largest organ" over there we will again brave the stormy channel to pay him a call.

Dr. Roland Diggle and Dudley Warner Fitch jointly dedicated the 2-m Kimball in Oneonta Community Church.

Despite the rain, approximately 200,000 people attended Easter Sunrise Services in Southern California. 60,000 were at the Coliseum where the Philharmonic Orchestra played, preceded by an organ recital broadcasted from the Temple Baptist played by Dr. Ray Hastings.

Edwin Lemara will be summer recitalist at the Municipal Auditorium in San Francisco.

In addition to Mr. Farnam, Harold Geer of Vassar College, Samuel A. Baldwin, and Charles M. Courboin, are scheduled to appear in recital at the Pacific Coast Organists' Convention.

ST. LOUIS NEWS SUMMARY

By N. WELLS

IN CONJUNCTION with the convention of the Missouri Federation of Music Clubs, Mr. Charles Galloway gave an organ recital at his church, the large and beautiful St. Peter's Episcopal Church April 24, as the concluding event of this Convention.

Be it stated at the outset—the recital was poorly attended. No doubt the talks and lectures proved strenuous, and one member said to the other, "And tonight I long for rest." No doubt the out-of-town club members were anxious to be home for Sunday. Be that as it may, those who absented themselves missed a treat.

Why organists do not listen to good programs when opportunity offers is incomprehensible. Standards may be idealized, but ideas cannot be standardized. Ideas are flexible; they may be raised or lowered; they may grow or diminish. Surely if we do not listen

to better music than we can produce or perform, our ideas will decline, even our standards may topple.

Mr. Galloway has a fine 3-m Kilgen at his disposal. His programs are always interesting, attractive, ambitious, and satisfying; and he contributes them regularly, not occasionally. He is the maestro of the St. Louis organists.

The first number on the program was *ISTE CONFESSOR* by Guilmant, with whom Mr. Galloway spent four years in Paris. Guilmant does not deserve the neglect he receives, his writings are clear, beautiful, euphonious, and the audience understands him. He is a master of form.

The last number was Bach's *FUGUE A LA GIGUE*. How easy it sounded, and how happy and lively! Mr. Galloway has played many Bach numbers, he has shown us again and again the beauty, the grandeur, the nobility of Bach. In the *Fugue a la Gigue* he showed us Bach in one of his merriest moods.

The organ recitalist is influenced to a great extent by the modern composer and by the modern organ. Surely Dethier's *THE BROOK* can only be effectively done on a modern organ. On the other hand we wonder sometimes if compositions of the older school, like Franck's *PIECE HEROIQUE*, do not suffer on a modern organ and from modern treatment.

Mr. Galloway showed his versatility and musicianship in the two American numbers, *MOUNTAIN SKETCHES* by Joseph Clokey and *RURAL SKETCHES* by Gordon Balch Nevins. These modern compositions require modern organs. They were sympathetically interpreted and beautifully registered.

The organists and musicians who attended this recital went home with the consciousness of having spent an evening delightfully, stimulated to higher and better things musical.

—N. WELLS

ORGAN-ORCHESTRA CONCERT

THE ORGAN and orchestra concert given April 20th at Kimball Hall under the auspices of the Illinois Council of the N.A.O. was a wonderful representation of the newer types of organ music the modern composers are giving the public.

The opening *OVERTURE TO LA CARAVANE DU CAIRE* was a diversion from start to finish and left the audience in a decidedly receptive mood.

Felix Borowski conducted his own presentation of *RAPSOODY FOR ORGAN AND ORCHESTRA*, in which Walter Zimmerman appeared as soloist. The orchestra introduced the selection in the form of a *Maestoso*, which was used to combine the three sections into which the work was divided, each section having the same theme.

PASTORALE D'ETE, composed in 1920, based on nature impressions gathered in Switzerland, provided the third number. This composition received a prize in competitive presentation in Verley.

The fourth selection, *MEDIEVAL POEM*, composed for the organ, and small orchestra by Leo Sowerby, had its inspiration furnished by hymn 339 of the New Tynnal of the Protestant Episcopal Church, based on the Liturgy of St. James. The last part of this number introduced a theme in song. The singer was not visible and the combination of voice and organ with the minor mode of the music gave one a feeling of mystery and awe. Rollo Maitland appeared on the organ bench.

PASSPORT furnished number five and was a delightful number for orchestra and audience, as both enjoyed it.

Lastly came the *WEAVER OF TALES*, by Eric De Larmarter. The opening strain was played on the organ. Organ and orchestra divided the substance of the selection and furnished the listeners with seven episodes of thematic variation. Edward Eigenschenk was the soloist for this composition of modern music.

—F. HENRY KANZELMYER

Doctors are going to pay their organists' expenses abroad this summer for rest, recreation, and fun. Wish I was one of them.

LOS ANGELES

by
ROY L.
MEDCALFE
Official
Representative



LOS ANGELES DOCTORS have discovered that a group of college students could watch moving pictures twice as long as they could read without discomfort. They now proclaim to the world that moving pictures are not harmful to the eyes. Indications are that the photoplay theater will soon be a safe place for organists.

If this "world's largest organ" slogan gets much more publicity builders will soon have to use plate glass well shades with a marble slab on the case with sworn statement of the number of pipes and just how many trucks were used in hauling the instrument from the freight cars. Californians admit we have several monstrosities and we also have a great crop of publicists; however with the completion of the Van Nuys instrument in Elk's Temple and the Möller in the Shrine Auditorium it begins to look as though we may soon be able to really "point with pride."

Be that as it may, Dr. H. J. Stewart, organist of Balboa Park, San Diego, is now mayor of Coronado—further evidence of the versatility of some members of the profession.

The second Pacific Coast Organists' Convention will be held at Pasadena, June 21 to 24 inclusive. Lynnwood Farnam will officially represent the N.A.O., and the local A.G.O. will look after the programs and entertainment. The First M. E. Skinner will be used for most of the organ work although there will also be programs at All Saints' Episcopal, Raymond Theater, and Bovard Auditorium, Los Angeles. Clarence Mader and P. Shaul Hallet of Pasadena head the local committees, your Correspondent to be responsible for the theater program. Report of the Convention will be found in a future issue of this good magazine, with pictures of organists, palms "everything" Place your order early.

Wiley B. Allen Music Co. has extensively remodeled the old Barker Bros. Building on South Broadway and is preparing to install an organ built locally.

MOTION PICTURE MUSIC

By French Masters: MOUTON, FOSSE, GILLET, FAUCHY, GABRIEL-MARIE. SEND for FREE sample piano parts, Catalogues and SPECIAL OFFER "Music on Approval" to organists.

MANUS MUSIC CO., Inc.

Dept. B, 145 West 45 St., New York